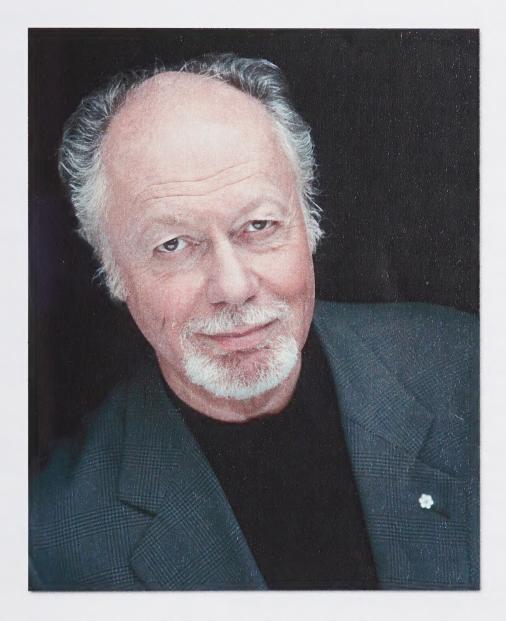
Celebration of Malcolm Forsyth 1936 - 2011



Friday, August 26, 2011 2 PM Convocation Hall University of Alberta

Prelude

Haley Simons, piano

Slide show presentation

Entrance of family and close friends

Rayfield Rideout

Holy Sonnet XVII (1994-95)

(from Three Love Poems of John Donne) i Coristi Chamber Choir Debra Cairns, director

Malcolm Forsyth

Reminiscences

Rayfield Rideout

Golyardes' Grounde (1972)

Alvin Lowrey, Fordyce Pier, trumpets; David Hoyt, French horn; John McPherson, tenor trombone; Christopher Taylor, bass trombone

Malcolm Forsyth

Malcolm (Poem) (2011)

Carl Hare

Quartet '74 - 2nd movement (1974) John McPherson, David Archer, Ivan Mast, Christopher Taylor, trombones

Malcolm Forsyth

Adagio (from String Quintet in C, D. 956) (1828) Pinchas Zukerman, Steve Bryant, violins; Sue Jane Bryant, viola; Amanda Forsyth,

Tanya Prochazka, 'cellos

Franz Schubert (1797 - 1828)

Memories Fordyce Pier

Song of Light (from Pop's Cycle) (1984) Amanda Forsyth, 'cello; Angela Cheng, piano Malcolm Forsyth



Dear Daddy,

Thank you for loving me all of my life. Thank you for writing so many brilliant compositions that the world will be able to play and listen to for all time. I am so proud that I am your daughter and have so much gratitude for the legacy you have left. I miss you profoundly. I wish we could have spent more time together since I became someone I think you were proud of. You were a rock in my life, and you helped me through many trials and challenges. Even during the times we spent apart, we both knew that we were in each other's hearts and minds.

I AM your advocate to make sure your music will continue to be performed and celebrated, and I take on this role with honour.

I will always marvel at all of your amazing talents; from soccer player, to painter, to pianist, to trombonist, to teacher, to composer. During your recent premiere in Ottawa, it was so difficult for me to play watching you, knowing that this time when you stood for your applause, it would be your last bow.

I cherish that we always had, and always will have our bond through music, shared together in understanding, as father and daughter. Music transcends all boundaries and remains timeless. That is YOU.

I live the way you taught me; to not talk, just play. As you said, "You don't have to talk, just play and everyone will know."

I love you, Dad,....with a capital "D"



Valerie Forsyth and Amanda Forsyth wish to thank all the dear friends who have supported them and Malcolm during the heartbreaking months of his illness, and who have worked tirelessly to bring this Memorial to fruition.

They would like to express their grateful appreciation to Malcolm's special friends who came from out of town and abroad to attend his Memorial.

Heartfelt thanks are extended to the musicians who played in honour of Malcolm today and to the University of Alberta's Department of Music for its generous contributions.

Donations honouring Malcolm may be sent to the Department of Music Fund, Development Office, University of Alberta 3rd Floor, 10230 Jasper Ave. Edmonton, AB T5J 4P6
Attention: M. Diakiw

Please make cheques payable to the University of Alberta and indicate that the funds are to be deposited to the Department of Music Fund in Memory of Malcolm Forsyth.

> photos: Ron Checora program and slide show: Derek and Marnie Gomez

Music at Convocation Hall

PRESENTS

Trio Voce

Patricia Tao, piano
Jasmine Lin, violin
Marina Hoover, cello
Saturday, September 10, 2011 at 8:00 pm
Convocation Hall, Old Arts Building

Digitized by the Internet Archive in 2023 with funding from University of Alberta Library

Programme

Trio in e minor, Hob. XV: 12

Franz Joseph Haydn (1732-1809)

I. Allegro moderato

II. Andante

III. Rondo: Presto

Trio for piano, violin and cello

Rebecca Clarke (1886-1979)

I. Moderato ma appassionatoII. Andante molto semplice

III. Allegro vigoroso

- Intermission -

Trio no. 1 in d minor, op. 49

Felix Mendelssohn (1809-1847)

I. Molto allegro agitato

II. Andante con moto tranquillo

III. Scherzo: Leggiero e vivace

IV. Finale: Allegro assai appassionato

Trio Voce thrills audiences with their passion, enthusiasm and ability to make the written music come alive. The three individuals of Trio Voce communicate as one voice ("voce" in Italian), whether they are performing the repertoire of Haydn or that of the present day. All three members, Jasmine Lin, Marina Hoover and Patricia Tao, are established musicians, who have studied with some of the great masters at schools such as Curtis, Yale and Harvard, have a demonstrated depth of experience as collaborators and as performers on the international stages throughout the world, and have championed recent music through commissions, premieres and recordings of works by living composers. Recent performances include appearances for Music Toronto, the Music Guild of Los Angeles, and Stanford University's Lively Arts Series. Their new cd for Con Brio Recordings of the trios of Shostakovich and Mieczylaw Weinberg has garnered praise from Gramophone and other publications and has been deemed an "important addition to any serious collection of twentieth-century chamber music."

Chicago native Jasmine Lin has appeared as soloist with numerous orchestras in the U.S. and overseas. She was a prizewinner in the International Paganini Competition and took second prize in the International Naumburg Competition. Ms. Lin has toured extensively with the Chicago String Quartet in the U.S., China, and Taiwan. She is a founding and current member of the Formosa Quartet, which won first prize in the 2006 London International String Quartet Competition. Ms. Lin is a graduate of the Curtis Institute of Music. She gave her New York debut in Merkin Hall, where the program included her poetry set to music. Her poem "The night of h's" received the Editor's Choice Award from the International Poetry Foundation, and her poetry/music presentations have resulted in collaborations with composers Dana Wilson, David Loeb, and Thomas Oboe Lee. In the 1999-2000 season, Ms. Lin was Second Assistant Concertmaster of the Cincinnati Symphony Orchestra. In addition to her activities with the Formosa Quartet, she is a member of the Chicago Chamber Musicians, whose Composer Perspectives series won the ASCAP award for adventuresome programming. She received a Grammy nomination in 2007 as part of CCM's Grammy-nominated CD of works for winds and strings by Mozart. She is on the faculty at Roosevelt University in Chicago.

Two-time Grammy nominee Marina Hoover was founding cellist of the St. Lawrence String Quartet, which won both the Young Concert Artists auditions and the Banff International Competition. In her 13 years with the St. Lawrence, Ms. Hoover performed at The White House, Carnegie Hall, Lincoln Center, the 92nd Street Y, The Kennedy Center, Wigmore Hall, (London), Concertgebouw (Amsterdam), Theatre De Ville (Paris) and over 1000 other appearances worldwide. Ms. Hoover's CD with pianist Patricia Tao includes works by Chopin, Strauss and Liszt on the Centaur label. Ms. Hoover studied at the Curtis Institute of Music, and obtained a Masters at Yale under Aldo Parisot. She has been Artist-in-residence at Stanford University, the University of Toronto. the Banff School of Fine Art and Distinguished Visitor at the University of Alberta. She has also taught chamber music as part of the Chicago String Quartet at Northwestern University. Recent performances include appearances with the Chicago String Quartet, the Chicago Chamber Musicians, faculty members from Northwestern University and the Music Institute of Chicago.

Pianist Patricia Tao performed throughout the U. S. and Europe for ten years with the Guild Trio. As a soloist, she toured the U.S. for Columbia Artists' Community Concerts series and overseas as an Artistic Ambassador for the USIA. Ms. Tao's live performances have been broadcast on National Public Radio's Performance Today, WNYC's Around New York, WQXR's The Listening Room, the public television series Premiere Performances out of St. Louis, Our Music on CBC and on Chicago's WFMT. With the Guild Trio, she commissioned and premiered numerous works by William Bolcom, Sheila Silver, Harvey Sollberger and others. She has recorded on the CRI, Arktos and Centaur labels. Ms. Tao received her undergraduate education at Harvard University, a master's degree with distinction from Indiana University, and a doctorate from SUNY Stony Brook, where her principal teachers were Leonard Shure, Gyorgy Sebok, and Gilbert Kalish. She has given master classes and adjudicated festivals in North America, Europe and Asia, and held performance residencies in New York and the University of Virginia. She taught at the University of Virginia Western Washington University, and is now Associate Professor of Music at the University of Alberta.

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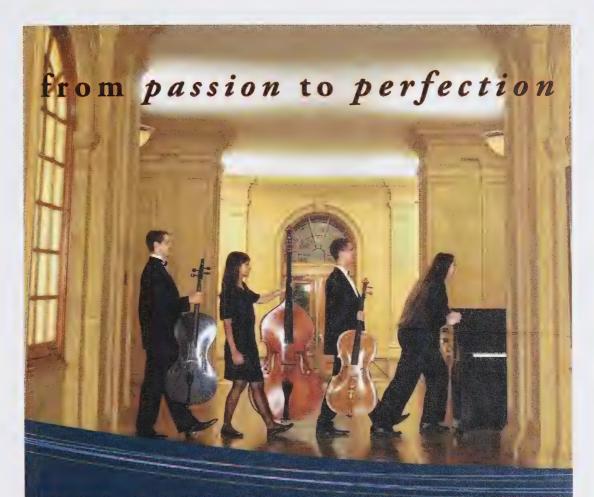
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Department of Music Upcoming Performances

The Department of Music Faculty Recital Series presents: WindRose Trio: L'influence Français

Friday, September 16, 2011 at 8pm in Convocation Hall
Beth Levia, oboe; Jeff Campbell, clarinet; and Matthew Howatt, bassoon
Featuring works by Milhaud, Tomasi, Francaix, Ibert and Canteloube
\$20 Adults|\$15 Seniors |\$10 Students |\$60 Season Flex Pass
Tickets available at the door the day of the performance

Music at Convocation Hall presents: Gustav Mahler's Das Lied von der Erde

Friday, September 23, 2011 at 8pm in Convocation Hall
Featuring Benjamin Butterfield, tenor, Elizabeth Turnbull, mezzo,
and John Hess, piano
\$20 Adults I \$15 Seniors I \$10 Students I \$60 Season Flex Pass

\$20 Adults | \$15 Seniors | \$10 Students |\$60 Season Flex Pass Tickets available at the door the day of the performance

Homecoming Concert 2011
Sunday, September 25, 2011 at 2pm in Convocation Hall
Featuring University Symphony Orchestra and the Symphonic Wind Ensemble
Admission by Donation

Music at Convocation Hall presents: Brahms Cello Sonatas

Tanya Prochazka, cello & Janet Scott Hoyt, piano
Friday, October 14, 2011 at 8pm in Convocation Hall
Featuring Brahms Sonatas Opus 120 for Clarinet & Piano, arr. for
cello by Tanya Prochazka and Sonata in G (D) Major Opus 78 for
Violin & Piano, arr. for cello & piano by Julius Klengel
\$20 Adults | \$15 Seniors | \$10 Students |\$60 Season Flex Pass
Tickets available at the door the day of the performance

Music at Winspear presents:

Celebrating the Leaders of Tomorrow:

Award Winning Graduate Student Performers & Composers

Monday, October 17, 2011 at 8pm at the Winspear Centre for the Arts Featuring performances by:

Wendy Niewenhuis, Chee Meng Low, Sandra Joy Friesen, Colin Labadie, Yoana Kyurkchieva & Viktoria Rieswich-Dapp.

\$20 Adults | \$15 Seniors | \$10 Students | \$60 Season Flex Pass Tickets available in advance through the Department of Music (3-82 Fine Arts Bu ilding | 780.492.0601 | music@ualberta.ca) or at the door on the evening of the performance

FACULTY RECITAL SERIES

PRESENTS

WindRose Trio presents: L'influence Français

A TAX POR COLORS

Beth Levia, oboe
Jeff Campbell, clarinet
Matthew Howatt, bassoon
Friday, September 16, 2011 at 8:00 pm
Convocation Hall, Old Arts Building

WindRose Trio is an Edmonton based Classical chamber music ensemble comprised of oboist Beth Levia, clarinettist Jeff Campbell, and bassoonist Matthew Howatt. Over the past seven seasons WindRose Trio has developed a reputation for their meticulous and nuanced performances of some of the most technically demanding compositions for reed trio. The trio's repertoire draws heavily on works of the twentieth-century and now also includes an increasing number of new works written by Edmonton composers.

In 2008 WindRose Trio recorded its debut CD, Path of Contact, with support from the Alberta Foundation for the Arts. The CD went on to receive the 2009 Western Canadian Music Award for Best Classical Recording. This album features a brilliant interpretation of Heitor Villa-Lobos' Trio, as well as engaging performances of the works of Peter Schickele and the late Canadian composers Violet Archer and Roger Deegan.

WindRose Trio has recently been awarded funding from the Alberta Foundation for the Arts to support a unique three-concert season for 2011/12. These concerts, all to be performed at Robertson-Wesley United Church, will feature the trio in their traditional configuration as well as in collaboration with some of Edmonton's top chamber musicians.

Performance highlights over the past several years have included: the Roger Deegan Tribute Concert (2006), Dedication Ceremony of the Lois Hole Memorial Garden (2006), Music at Convocation Hall (2008), Arts Jasper Recital (2008), Arts on the Ave Bloomin' Garden Show (2008, 2011), Kaleido Festival (2008, 2010), and Deep Freeze Festival (2009), Music with the Moravians (2009), the Mayor's Celebration for the Arts Gala, St. Albert (2010), the Tonus Vivus 25th Anniversary Gala (2010), and St Albert Chamber Music Series (2011).

Programme

Suite (d'après Corrette) (1938)

Darius Milhaud I. Entrée et Rondeau (1892 - 1974)

II. Tambourin

III. Musette

IV. Sérénade

V. Fanfare

VI. Rondeau

VII. Menuets

VIII. Le Coucou

Concert Champêtre (1938) Henri Tomasi (1901-1971)

I. Ouverture

II. Minuetto

III. Bourrée

IV. Nocturne

V. Tambourin

Divertissement (1954) Jean Françaix (1912-1997)

Prélude

Allegro assai

Elégie

Scherzo

- Intermission -

Cinq Pièces en Trio (1935) Jacques Ibert (1890-1962)

I. Allegro vivo

II. Andantino

III. Allegro assai

IV. Andante

V. Allegro quasi marziale

Rustiques pour trio d'anches (1946)

I. Pastoral

II. Reverie

III. Rondeau à la française

Joseph Canteloube

(1879 - 1957)

Beth Levia plays third oboe and substitute Principal Oboe with the Edmonton Symphony Orchestra and frequently freelances with several Edmonton based ensembles including the Alberta Baroque Ensemble, Pro Coro Canada, Edmonton Opera, Alberta Ballet, and Richard Eaton Singers. She has also played with the Red Deer Symphony, Lethbridge Symphony, New Brunswick Symphony, National Ballet of Canada, Citadel Theatre Orchestra, and Kamloops Symphony.

A founding member of WindRose Trio, Ms. Levia can be heard on their debut recording Path of Contact, the 2009 winner of the Western Canadian Music Award for Best Classical Recording. She has been a featured soloist performing Albinoni's Double Concerto Op.9 with ESO Principal Oboist Lidia Khaner and the Alberta Baroque Ensemble; Bach's Double concerto with the Wye String Ensemble and ESO Principal flutist Elizabeth Koch; and Vaughn-William's Concerto for Oboe with the Concordia Orchestra. Beth will be performing a solo recital as part of the Tonus Vivus 2011-2012 season featuring new music from Canada and beyond including Makoto Shinohara's "Obsession", and Witold Lutoslowski's "Epitaph" both for oboe and piano. She is a teaching artist at the University of Alberta, maintains a private studio and is in demand as a Clinician and Adjudicator. For more than a decade Beth has spent part of her summer teaching at MusiCamp Alberta.

Ms. Levia holds a Masters degree in Oboe Performance from McGill University and a Bachelors degree in Oboe Performance (with honour) from Michigan State University. Her principal teachers have been Suzanne Lemieux, Daniel Stolper and Normand Forget and she has attended Master classes with oboists John Mack and Richard Kilmer.

Clarinettist Jeff Campbell holds a Master's degree in Performance from DePaul University in Chicago and a Bachelor's degree in Performance from the University of Victoria. His principal teachers were Larry Combs and Patricia Kostek. Mr. Campbell is a member of Edmonton's Royal Canadian Artillery Band and is active as a chamber musician and soloist. Mr. Campbell has performed with the Edmonton Symphony Orchestra, the Saskatoon Symphony and Orquesta Sinfonica del Estado de Mexico. As a member of the Royal Canadian Artillery Band and other ensembles, he has toured to Japan, Mexico, Bosnia, South Korea, Sweden and the Netherlands.

Mr. Campbell has a strong affinity for jazz and performs as a jazz clarinet soloist with the Royal Canadian Artillery Band. He also performs regularly as a jazz pianist with a variety of small groups in the Edmonton area. Mr. Campbell has been a featured soloist with the New Edmonton Wind Sinfonia, the University of Alberta Symphonic Wind Ensemble and the Royal Canadian Artillery Band, performing concerti by Allan Gilliland, Carl Maria von Weber and Scott McAllister. In 2009. Mr. Campbell premiered a new Clarinet Sonata written by Edmonton composer, Joseph Lai. The same year, Mr. Campbell's trio, WindRose Trio, won Best Classical Recording at the Western Canadian Music Awards for their debut CD, Path of Contact. In 2010, Mr. Campbell was humbled to receive a Commander's Coin from Colonel Scott Kennedy, Commander 1 Area Support Group, for his contributions as a musician in the Canadian Forces. Mr. Campbell has been an instructor at the University of Alberta since 2001 and has taught at Grant MacEwan College since 2003.

Matthew Howatt's playing is praised for its rich tone and clarity of phrase. He began his studies in Edmonton with Diane Persson before graduating from the University of British Columbia under the tutelage of Jesse Read. Other teachers include Christopher Millard, Ivor Rothwell, and Christopher Palmer. As a performer he frequently appears with the Edmonton Symphony Orchestra on both bassoon and contrabassoon. A founding member of WindRose Trio, he was honoured with an award for Best Classical Recording by the 2009 Western Canadian Music Awards in recognition of the group's first CD Path of Contact. Edmonton composer Joseph Lai's bassoon sonata, composed for Mr. Howatt, was premiered in 2010 as part of a solo recital. He has performed the Concerto in F and the Hungarian Andante and Rondo by Carl Maria von Weber with the Concordia College Orchestra. Matthew Howatt is particularly passionate about teaching and promoting the bassoon to young people. Since 2006 Mr. Howatt has been the bassoon instructor at MusicCamp Alberta. In 2010, with assistance from the Edmonton Arts Council, Mr. Howatt performed over twenty solo bassoon shows to elementary school children across the city. He also organizes the "Edmonton Bassoon Bash", an annual conference for bassoonists. This event attracts bassoonists from across Northern Alberta for a full day of recitals, chamber music, masterclasses, and seminars. Mr. Howatt teaches privately at his home studio and also at numerous clinics across Edmonton.

WindRose Trio's 2011/2012 Season

Concert 1: A Trip to Brazil

Sunday, November 20 at 2:00 PM

WindRose Trio's season opener will feature works by Charles Koechlin, Rudolph Escher, Francisco Mignone, Heitor Villa-Lobos and the World Premiere of a new reed trio by University of Alberta composer Ian Crutchley.

Concert 2: All Broken Up

Sunday, January 22, 2012 at 2:00 PM

The WindRose Trio will collaborate with Pianist Sarah Ho in works by John Steinmetz, Franz Reizenstein, Joan Tower, Désiré Dondeyne, Jeanine Rueff and Jenni Brandon.

Concert 3: WindRose Trio has Seven Players

Sunday, April 1, 2012 at 2:00 PM

In the season's finale, WindRose Trio will be joined by Flutist Chenoa Anderson, Bassoonist Diane Persson, Trombonist Kathryn Macintosh, and Pianist Sarah Ho in works by Paul Pierné, Heitor Villa-Lobos, Raymond Premru, Jean Françaix, and Bohuslav Martinu.

All Concerts will take place at Robertson-Wesley United Church, 10209-123 Street, Edmonton, AB

Tickets are \$20 for adults and \$15 for students Special Season Price: Purchase tickets for all 3 concerts for \$50 for adults or \$40 for students

Tickets are available at TIX-on-the-Square by calling 780-420-1757 or purchase online at: www.tixonthesquare.ca

For more information on WindRose Trio visit: www.windrosetrio.ca

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Jodi Penner Sept 16, 2011 Program Con Hall Program

Wedding Cantata BWV 202,

J.S. Bach (1685-1750)

Movements 2-6

2. Recit.: Die Welt wird wieder neu...

3. Aria: Phöbus Eilt mit schnellen Pferden

4. Recit.: Drum sucht auch amor sein vergnügen

5. Aria: Wenn die Fruhlingslufte Streichen

6. Recit.: Und dieses ist das glücke...

Goethes' Women

Gretchens Bitte Franz Peter Schubert (1797-1828)

Suleika I.

Mignon I Hugo Wolf (1860-1903)

Philine

Cocardes Francis Poulenc (1899-1963)

1. Miel de Narbonne

2. Bonne D'Enfent

3. Enfent de Troupe

Intermission

The Red, Red Heart Cycle

John Greer (1954-)

The Beginning
Naked In the City Streets
My Mother's Hands
Red, Red Heart

Emily Dickenson Poems

Nature the Gentlest Mother
Alabaster Wool

If I

Aaron Copland (1900-1990)

Ernst Bacon (1898-1990)

Lori Laitman (1955-)

If I Lori Laitman

La Danza Gioacchino Rossini (1792-1868)

Reception to follow in the upper hall

Program Notes & Translations

Bach Wedding Cantata

The world again is new,
To hilltops and the valleys
Would gracious charm be twice as fair united,
The day is from the chill now free.

Phoebus hies with darting horses Through the re-awakened world. Yea, since to him it brings delight, He himself would be a lover.

Thus seeketh Amor, too, his pleasures, When purple on the meadows laughs, When Flora's glory is adorned, And when in her domain, Just like the flowers fair, E'en hearts in passion triumph.

When the vernal breezes ramble
And through bright-clad meadows blow,
Amor, too, is wont to venture
Out to witness his great pride,
Which, as we believe, is this,
That one heart the other kiss.

And this is that true gladness, That through a lofty gift of fortune Two spirits one rich gem discover, In which much health and blessing sparkle.

Gretchen's Bitte

Gretchen is praying to Mother Mary in a chapel

Ah lean down, you who are full of sorrow, incline your gracious face toward my distress!

A sword in your heart, with a thousand agonies, you gaze at your dead son. You look up to His Father, and send up sighs for his and your misery.

Who can feel how insidiously the pain eats my very bones?
What my poor heart now dreads here, what makes it tremble and what it craves?

Only you can know, only you alone! Wherever I go, all the time, how it aches, how I grieve here inside my heart!

Ah, I am hardly alone before I start weeping and weeping, my heart breaking within me.

Suleika I

Texts from Marianne von Willemer (1784-1860) with whom Goethe had a literary and possibly literal love affair

What does the motion mean? Does the East wind bring glad tidings? The refreshing movement of its wings chills the heart's deep wound.

It plays gently with the dust, chasing it into light clouds. And drives the happy insect people to the security of the vine-leaves.

It softly tempers the sun's incandescence, and chills my hot cheeks, As it flees it kisses the vines which are prominent on the fields and hills

And its soft whispering brings me a thousand greetings from my friend Before these hills dim, I will be greeted by a thousand kisses.

And so as you go on your way serving friends and the saddened. There where high walls glow, I shall soon find my dearly beloved.

Oh, the true message of his heart, loves-breath, refreshing life Comes only from his mouth, can be given to me only by his breath.

Mignon I

Don't ask me to speak - ask me to be silent, for my secret is a solemn duty to me.

I wish I could bare my soul to you,
But Fate does not will it.

At the right time, the sun's course will dispell the dark night, and it must be illuminated. The hard rock will open its bosom; and ungrudgingly, the earth will release deep hidden springs.

Others may seek calm in the arms of a friend; there one can pour out one's heart in lament. But for me alone, a vow locks my lips, And only a god has the power to open them.

Philine

Do not sing in mournful tones of the loneliness of Night. No; it was, o tender, fair ones, made for companionship.

As woman was given to man to be his better half, so is Night half of life, and certainly the better half.

Can you delight in the day, which only interrupts joy? It is good for distraction, but of use for nothing else.

But when, in that nocturnal hour, the sweet lamps' twilight flows, and from mouth to neighboring mouth pour jests and love; when that quick, scampish boy who hurries, wild and fiery, often toying with a small gift in light play to pass the time; when the nightingale sings to sweethearts a little song full of love, which to the imprisoned and troubled sounds only like sighs and moans;

with such a lightly stirring heart do you not listen to the bell, that, with twelve measured strokes promises repose and safety?

Thus, in the long day, mark it well, dear heart: every day has its troubles, and the night has its pleasure.

Cocardes

Le Groupe des Six

Milhaud and five other young French composers-Georges Auric, Louis Durey, Arthur Honegger, Francis Poulenc, and Germaine Tailleferre-formed Les Six, a group in which the poet and playwright Jean Cocteau served as an important catalyst. In Notes Without Music, Milhaud described the group's regular Saturday evenings:

The formation of the Group of Six helped to draw the bonds of friendship closer between us. For two years we met regularly at my place every Saturday evening. Paul Morand would make the cocktails, and then we would go to a little restaurant at the top of the Rue Blanche. The dining room of the Petit Bessonneau was so diminutive that the Saturday customers filled it completely. They gave free rein to their high spirits... ... After dinner, lured by the steam-driven roundabouts, the mysterious booths, the "Daughter of Mars", the shooting galleries, the games of chance, the menageries, the din of the mechanical organs with their perforated rolls seeming to grind out simultaneously and implacably all the blaring tunes from the music halls and revues, we would visit the Fair of Montmartre, or occasionally the Cirque Madrano, to see the Fratellinis in their sketches, so steeped in poetry and imagination that they were worthy of the Commedia dell'Arte. We finished up the evening at my house. The poets would read their poems, and we would play our latest compositions. Some of them, such as Auric's Adieu New York, Poulenc's Cocardes and my Boeuf sur le toit were continually being played. We even used to insist on Poulenc's playing Cocardes every Saturday evening: he did so most readily. Out of these meetings, over which a spirit of carefree gaiety reigned, many a fruitful collaboration was to be born...

Red, Red Heart Song Cycle Texts by Marianne Bindig

Emily Dickenson Poems set by American Composers

La Danza

Text: Carlo Pepoli, Conte (1796-1881)

Already the moon dips into the sea, My goodness, she'll jump right in; The hour is pleasant for dancing, and no one in love would want to miss.

Swiftly dancing round and round, My dear ladies, come to me, See a handsome smiling fellow Willing to dance with every one.

While the evening star shines in the sky And the moon glows brightly, The most handsome with the fairest Will dance the night away.

Jump, jump, turn and turn, Every couple circling round, Back and forth and over again And return where you began.

Hold on tightly to the blonde, Take the brunette here and there, take the redhead for a turn, the wallflower you better don't touch.

Hooray for dancing round and round, I'm a king, a pasha too,
This is the greatest pleasure on earth,
And the dearest passion?!

Mamma mia, my goodness...

Biography

Jodi Penner is a recipient of the Beryl Barnes Award, Carol Mallet Award and Johann Strauss Scholarship Award. She has also been a Teacher's Assistant in the Vocal Area for the University of Alberta for two years.

Jodi earned her B.A. in Music from Liberty University and received honors in history. Jodi has taught voice and performed professionally for the last 11 years in theatre, opera, chorus and as singer/songwriter. She has performed with Rosebud Theatre, The Canadian Badlands Passion Play, Canadian Chamber Choir, Operafestival di Roma, Opera Roanoke, Edinburgh Festival Fringe, and Redwood Symphony Orchestra. She is also a recipient of a Canada Council for the Arts Award.

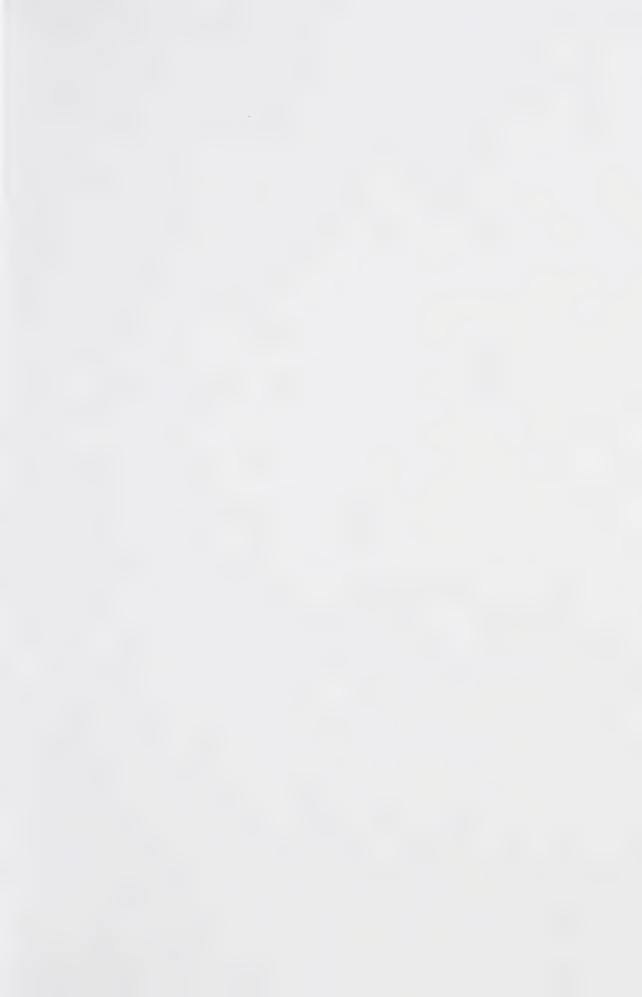
In 2007, Jodi released a solo album entitled Tree In a Storm.

Jodi will be teaching private voice in Edmonton and singing with the Edmonton Opera Chorus this coming year as well as other performance contracts.

This recital is presented in partial fulfillment of the requirements for the Masters of Music in Vocal Performance for Jodi Penner.

Heknowledgements

- A huge thanks to Magda, who has spent hours on hours with me preparing, polishing, and being patient with me!
- Thank you to Elizabeth Turnbull and my previous voice teachers, Brian McIntosh, Dr. Wayne Kompelien, and Elizabeth TeSelle, for their investment into my life and giving me the bug!
- * Thank you Dr. Debra Cairns, for your wise supervision!
- Thank you to Rev. Chris Pappas and Dr. John Brough at Holy Trinity for the use of the space and for recording this concert!
- * Thank you to Christ Church Anglican, for your support and encouragement (and for letting me print the programs on your printer!)
- Thank you to the Christ Church Choir family, Arlene Young, Sue Oliver, and Chelsy Stevens (and my Mom!) for coordinating the reception!
- Thank you to my wonderful husband, Myron, and my three lovely daughters, Abigail, Sophia, and Isabella for your loving encouragement.
- Most of all, I thank the Lord for giving me grace, strength and joy in sharing the gift.





MUSIC AT CONVOCATION HALL

PRESENTS

Gustav Mahler's Das Lied von der Erde

Benjamin Butterfield, tenor Elizabeth Turnbull, mezzo John Hess, piano Friday, September 23, 2011 at 8:00 pm Convocation Hall, Old Arts Building

DEPARTMENT OF MUSIC UPCOMING PERFORMANCES

Homecoming Concert 2011
Sunday, September 25, 2011 at 2pm in Convocation Hall Featuring University Symphony Orchestra and the Symphonic Wind Ensemble
Admission by donation

Music at Convocation Hall presents:

Brahms Sonatas

Tanya Prochazka, cello & Janet Scott Hoyt, piano Friday, October 14, 2011 at 8pm in Convocation Hall Featuring Brahms Sonatas Opus 120 for Clarinet & Piano, arr. for cello by Tanya Prochazka and Sonata in G (D) Major Opus 78 for Violin & Piano, arr. for cello & piano by Julius Klengel \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students tickets available at the door on the evening of the performance

Music at Winspear presents:

Celebrating the Leaders of Tomorrow:

Award Winning Graduate Student Performers & Composers

Monday, October 17, 2011 at 8pm at the Winspear Centre for the Arts Featuring performances by:

Wendy Nieuwenhuis, Chee Meng Low, Sandra Joy Friesen, Colin Labadie, Yoana Kyurkchieva & Viktoria Rieswich-Dapp \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available in advance through the Department of Music (3-82 Fine Arts Building, U of A Campus | 780.492.0601| music@ualberta. ca) or at the door on the evening of the performance

Kilburn Memorial Concert Series presents the 2011/12 Visiting Quartet in Residence:

Afiara Quartet
Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin
Friday, November 4, 2011 at 8pm in Convocation Hall
Featuring works by Haydn, Abigaña & Dvorak
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available at the door on the evening of the performance

The University Strings
Sunday, November 20, 2011 at 2pm in Convocation Hall
Featuring works by Copland
Admission by donation

Wind Music from Around the World
Symphonic Wind Ensemble
Friday, November 25, 2011 at 8pm in Convocation Hall
Featuring works by Ito, Milhaud, de Meij & Nixon
Admission by donation

Programme

Das Lied von der Erde (1908/1909)

Gustav Mahler (1860-1911)

Performed by: Benjamin Butterfield (tenor, U. Victoria), Elizabeth Turnbull (mezzo, U. Alberta), John Hess (pianist, U. Western Ontario)

Das Lied von der Erde, by Gustav Mahler, is a vocal/orchestral work for alto, tenor and symphony (or solo piano), written in 1908/09 to text by Hans Bethge (The Chinese Flute). Das Lied will be performed with surtitles of translated text, and without an intermission (approx. 65 minutes). It is divided into six 'songs', sung alternately by tenor and alto.

This concert is part of a reciprocity venture involving three universities - the University of Alberta, the University of Victoria and the University of Western Ontario. It will be performed at all three schools within one week, with the musicians giving master classes at one another's institutions. Although this piece is in fact a symphony, Mahler did not call it thusly as he was afraid of the curse of the 9th symphony (a number of other composers - Schubert, Beethoven, Bruckner-died after composing their 9th symphonies). The piece is richly scored and full of atmosphere which is suggested by the text but which is CREATED by mood manifested in orchestra textures. Mahler was drawn to texts about human frailty and life's struggles. In particular, he was fascinated by the juxtaposition of the desire of humanity to experience life, while knowing that in the end, we will have to face death. The fleeting beauty and joys of the earth and the transience of life as represented by Hans Bethge's poems were thus very compelling material for Mahler. Man's struggle takes on a personal nature in this work, as the music and text depict tonally and poetically Mahler's existential battle with his own mortality, and his final reconciliation and sense of being reunited with nature and to being returned to the bosom of 'mother earth'.

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Each donation makes a difference. It means new opportunities for our students. It can fund new research, provide new learning experiences, build new spaces or give the gift of education to a student who would otherwise not have the possibility.

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HOMECOMING CONCERT 2011

The University Symphony Orchestra & the Symphonic Wind Ensemble Petar Dundjerski & Dr. Dennis Prime Sunday, September 25, 2011 at 2:00 pm Convocation Hall, Old Arts Building

Programme

Suite for Strings (1877)

Leoš Janáček (1854-1928)

Serenade for Winds, Cello, and Double Bass in d-minor, Op. 44 (1878)

Antonín Dvořák (1841-1904)

University of Alberta Symphony Orchestra Petar Dundjerski

Intermission

Praetorius Suite (1984)

Jan Bach (1937-)

Courante Spagnoletta Gavotte Volte

Trauermusik (1844)

Richard Wagner (1813-1883)

Edited by Michael Votta

Armenian Dances(Part 1) (1972)

Alfred Reed (1921-2005)

U of A Fight Song

arr. J. Iltus

University of Alberta Symphonic Wind Ensemble

Dr. Dennis Prime
Graduate Conducting Assistant - Dan Kindopp

Personnel List

University Symphony Orchestra

Violin 1
Misun Choi
Erin Dockery
Shuxiang Fang
Simon Fung
Cecilia Gee (CM)
Mirabyeol Park
Arlan Vriens
Tara Vongpaisel

Violin 2

Becky Best-Birtwistle Khloe Heard Keisha Hoffman Cynthia Johnston Marie Krejcar (P) Charles Nokes Kathleen Pickford Daniel Unterweger Viola

Kenneth Heise Julia Hui Darrell Soetaert Jon Styles

Connie Dykstra

Cello

Kathleen de Caen Andrea Cooke Jeanie Kim Rebecca Lysay Brian Neeland (solo) Remko van den Hurk

Bass

Kris Chlebek Josh McHan Oboe

Noëlle Byer Christa Eriksson

Clarinet

Ellie Neufeld Rachel Soong

Bassoon Matt Nickel Emily Tam

Horn

Michael Clark Peter Clark Joanna Wreakes

Symphonic Wind Ensemble

Flute

Philippe de Montigny Jessica McMillan Jessica Milanowski Lara Milner Jessica Rogers

Oboe

Noëlle Byer Stephanie Wong

Bassoon

Matt Nickel Emily Tam

Clarinet

James Bures
Joshua Iverson
Alison Muscat
Daniela Pagliuso
Jacob Struzik
Rachel Soong
Andrea Tarnawsky
Megan Wruk

Saxophone

Kayla Chambers
Gavin Goodwin
Justin Massey
Emily Schultz
Dominique Shulhan
Eric Toombs

Trumpet

lan Kerr Mackenzie May Matt Parsons Dylan Reap Sarah Roberts Glenn Skelton Chris Young

Horn

Michael Clark
Emily Filice
Molly McCallister
Zach Vogel

Trombone

Lynn Atkin Keira Harman Timothy Lenk

Euphonium

Aaron Adamkewicz Robert Johnson

Tuba

Michael Gust Sidney M'Sahel

String bass

Lee Theberge

Percussion

Conrad Auch Allyson MacIvor Graeme Peppink Stephen Stone

Piano

Keat Machtemes

DEPARTMENT OF MUSIC UPCOMING EVENTS

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Brahms Sonatas

Tanya Prochazka, cello & Janet Scott Hoyt, piano
Friday, October 14, 2011 at 8pm in Convocation Hall
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LIVE LIFE OUT LOUD WITH THE DEPARTMENT OF MUSIC!

MUSIC AT CONVOCATION HALL

PRESENTS

Brahms Sonatas

Tanya Prochazka, cello
Janet Scott Hoyt, piano
Friday, October 14, 2011 at 8:00 pm
Convocation Hall, Old Arts Building

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Programme

Johannes Brahms (1833-1897)

Sonata for Clarinet and Piano in F Minor, Opus 120 No. 1 (1894), transcribed for cello and piano by Tanya Prochazka

Allegro appassionato Andante un poco Adagio Allegretto grazioso Vivace

Sonata for Clarinet and Piano in E flat Major, Opus 120, No. 2 (1894), transcribed for cello and piano by Tanya Prochazka

Allegro amabile Allegro appassionato-Sostenuto-Tempo I Andante con moto-Allegro

Intermission

Sonata in G Major Opus 78 for Violin and Piano (1878-1879), transcribed for cello and piano in D Major, by Paul Klengel (1854-1935)

Vivace ma non troppo Adagio Allegro molto moderato In 1891 Johannes Brahms went to Meiningen, Germany and was overawed by the greatness of the performances of clarinetist Richard Mühlfeld of the clarinet concertos of Weber and Mozart. The two men became fast friends and mutual admirers. Brahms adored the tone Mühlfeld created on the clarinet in all registers and even went so far as to give Mühlfeld nicknames such as "Fräulein Klarinette" and "my dear nightingale". Later that year Brahms spent the summer in Bad Ischl, an idyllic cure village in the mountains of Austria and composed his first two masterpieces for clarinet and other instruments: the Trio in A Minor Opus 114 and the Quintet in B Minor Opus 115. He returned to his summer idyll in 1894 and there composed the Two Sonatas Opus 120. These two sonatas were the last pieces of chamber music Brahms wrote and are full of the tenderness and reflection evident in his late piano works of Opus 116-119. Brahms himself wrote versions of these sonatas for viola and piano, and violin and piano. Had there been a suitable cellist around at the time, perhaps he would have written his own versions for cello and piano?

My father (Kenneth Hunt, 1920-2002) was a superb clarinetist, whose favourite composer was Johannes Brahms. The Opus 120 Sonatas were an intrinsic part of his repertoire and I grew up hearing them being practised, rehearsed and performed. One of my father's Brahms partners was the famous pianist, Hephzibah Menuhin. I always wanted to play these works, despite having two giant cello and piano sonatas by Brahms, and many years ago toyed with the idea of transcribing them for cello and piano. In the summer of 2002 my beloved father was in the hospital during his final illness. We spent many hours poring over the scores of these sonatas together and discussing my cello and piano transcriptions. We talked in great detail about the best ways of integrating the cello's instrumental essence instead of the clarinet's with the piano while still remaining true to Brahms's original musical intentions. My father's voice, gestures, musical insights and clarinet sound are in every note of these personal transcriptions. I worked with the original clarinet and piano scores only, without referring to the viola and piano version, so that I would not be influenced by the viola's register and instrumental needs.

There is no shame in transcription. It has been done throughout the history of music. To those clarinetists and viola players who are sceptical about these versions, I wish to say: Listen to the musical core and have no fear. My intentions are honourable. I love this music. Julius Klengel (1859-1933) was one of the foremost German cellists and pedagogues of his time. He wrote volumes of cello studies and pieces which today remain some of the mainstays of cello teaching and technical development. He was principal cellist of the Leipzig Gewandhaus Orchestra for fifty years. He produced some of the most influential and famous cellists of the twentieth century including Gregor Piatigorsky, Emmanuel Feuermann, and Edmund Kurtz. He also taught both my grandfather and grandmother the cello, but that's another story!

Julius' brother, Paul Klengel (1854-1935), was a choral conductor and also a teacher at the Leipzig Conservatory. He was an editor for the Breitkopf Editions and an arranger of music published by Brahms's publisher Simrock. It was he who arranged Brahms's Sonata in G Major Opus 78 (for violin and piano) for cello and piano in D Major, presumably with the permission of Johannes Brahms.

The Sonata Opus 78 is famous for its "Regenlied" motifs. These are references to two of Brahms's earlier songs, "Regenlied" and "Nachklang" Opus 59 numbers 3 and 4 from 1873. Brahms set poems by his friend Klaus Groth, which incorporate such symbolic and poetic references to rain as dreams of childhood and innocence, burning tears and glowing sunshine.

Notes by Tanya Prochazka

Alberta-born pianist Janet Scott Hoyt is a performer and pedagogue with a wealth of experience on the concert stage and in the teaching studio. She studied at the University of Alberta with Robert Stangeland and completed her postgraduate studies there, supported by numerous scholarships and awards. Further studies were done in Europe with Cecile Genhart and at the Banff Centre with Gyorgy Sebok and Menahem Pressler.

A highly sought-after collaborative pianist, she has had a long association with the Banff Centre for the Arts. In 1995 she was nominated to lead the Collaborative Pianists Faculty there.

During the course of her career, she has performed with many internationally renowned artists, including violinists Sydney Harth.

During the course of her career, she has performed with many internationally renowned artists, including violinists Sydney Harth, Oskar Shumsky, flautists Robert Aiken and Jeanne Baxtresser, horn players Barry Tuckwell and David Hoyt, cellists Shauna Rolston, Tanya Prochazka and Tsuyoshi Tsutsumi. Among her many performances are premieres of works by composers such as Violet Archer, Srul Irving Glick, Malcolm Forsyth, and Oskar Morawetz.

Janet Scott Hoyt was named to the piano faculty of the Department of Music at the University of Alberta in 1998 where she now supervises a graduate program in piano pedagogy. She has also served as a faculty member for Augustana University College and the L.I.S. Summer School at the Hochschule Fur Musik in Detmold, Germany. She is in great demand as adjudicator, coach and workshop clinician.

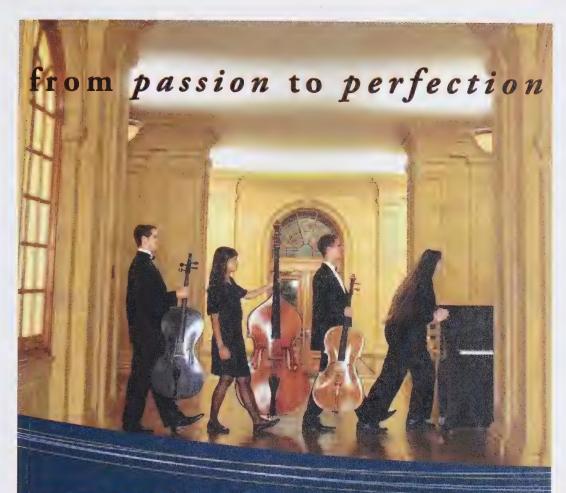
Born in Melbourne Australia, **Tanya Prochazka** studied at the Paris Conservatoire with Andre Navarra and in Bloomington, Indiana with Janos Starker, following which she has pursued a career of international performance and teaching.

After performing for several years with Ensemble 1 of Vienna throughout Europe, the Middle East, Asia and Australia, Ms. Prochazka moved to London, England in 1978 where she was principal cellist with the Scottish Baroque Orchestra, the London Mozart Players and the English Sinfonia, and performed in the Philharmonia Orchestra and for the Royal Shakespeare Company. She taught at the Royal Academy of Music and the Guildhall School of Music and was active as a soloist and chamber musician.

In 1986 Ms. Prochazka moved to Edmonton, Canada with her husband and children. Subsequently, in 1998, she became Professor of Cello and Conductor of the University Symphony and Academy Strings Orchestras at the University of Alberta where she has conducted the main symphonic repertoire as well as opera and large choral works. In July of 2010, Tanya retired from her position and became Professor Emerita at the University of Alberta where she continues to teach in a half time capacity.

One of Canada's leading cellists, Ms. Prochazka performs repertoire from the Baroque to the present day. Tanya is a frequent performer at chamber music festivals in Canada including Pender Harbour, Sooke and Prince Edward County. In 2009 Tanya was honoured by the City of Edmonton for her contributions to the musical life of the city and inducted into the Edmonton Cultural Hall of Fame. Recent highlights of her career include a cello and piano recital at Weill Hall, Carnegie Hall in New York with pianist Sylvia Shadick Taylor, world premiere performances of concertos by Alfred Fisher and Malcolm Forsyth, performing string quartets in the natural concert halls of the Grand Canyon and leading a very successful tour of Cuba with the Academy Strings Orchestra. Her CDs include the world premiere recording of the New Goldberg Variations with pianist Jacques Despres as well as several recordings with pianists Stephane Lemelin, Sylvia Shadick Taylor, Milton Schlosser and Janet Scott Hoyt.

In spite of bouts of treatment for recurrent ovarian cancer since January 2006, Tanya Prochazka continues to perform and teach.



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DEPARTMENT OF MUSIC UPCOMING PERFORMANCES

A Prairie Guy's Life in Music:
So you Think you can Stump the Quiz Master
A lecture with visiting artist Stuart Hamilton
Saturday, October 15 at 7pm in Convocation Hall
Admission by donation

Music at Winspear presents:

Celebrating the Leaders of Tomorrow:

Award Winning Graduate Student Performers & Composers

Monday, October 17, 2011 at 8pm at the Winspear Centre for the Arts Featuring performances by:

Wendy Nieuwenhuis, Chee Meng Low, Sandra Joy Friesen, Colin Labadie, Yoana Kyurkchieva & Viktoria Reiswich-Dapp \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available in advance through the Department of Music (3-82 Fine Arts Building, U of A Campus | 780.492.0601| music@ualberta. ca) or at the door on the evening of the performance

Monday Noon Music presents special guests
Frederic Bednarz, violin & Natsuki Hiratsuka, piano
Monday, October 17, 12 Noon in Convocation Hall
Featuring works by Franck, Ravel & Kreisler
FREE and open to the public

The University of Alberta and Grant MacEwan Jazz Bands
Monday, October 24 at 8pm in Convocation Hall
Big Band Jazz featuring the music of Sammy Nestico, Neil Hefti,
Jose Zawinul, George Gershwin, Miles Davis & more!
Admission by donation

The Contempo New Music Ensemble
Saturday, October 29 at 7pm in Convocation Hall
Featuring works by Godin, Hannah, Csapo, Levy & Xenakis
Admission by donation

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Frederic Bednarz, violin
Natsuki Hiratsuka, piano
Monday, October 17, 2011
12Noon, Convocation Hall

The Departmet of Music presents Monday Noon Music featuring

Frederic Bednarz, violin Natsuki Hiratsuka, piano

Programme

Violin and Piano Sonata in A Major (1886)

Cesar Franck (1822-1890)

1. Allegretto ben Moderato

II. Allegro

III. Ben Moderato

IV. Allegretto poco mosso

Violin and Piano Sonata in G Major (1923-1927)

Maurice Ravel (1874-1937)

I. Allegretto

II. Blues. ModeratoIII. Perpetuum mobile

Gypsy Caprice

Fritz Kreisler (1875-1962)



Frédéric Bednarz, violin

Canadian violinist Frédéric Bednarz has played recitals in North America, Central America, Europe and Asia, including New York's Carnegie Hall and Merkin Hall. A winner of many competitions including the prestigious Prix d'Europe in 1996, the Marseilles International Competition, and the Val Tidone International Competition Mr. Bednarz was a soloist with the Ottawa and Montreal Chamber Orchestras, the Montreal Civic Orchestra, Ensemble America in New York, OSSIA, the Atlantic Symphony, The Longy Chamber Orchestra, and the Bach Festival Orchestra. His chamber music collaborations include appearances with Anthony Marwood, Richard Lester, Julius Baker, Oleh Krysa, Malcolm Lowe, and the Ying Quartet. Bednarz has been featured on radio broadcasts with CBC and NPR, and recorded for the XXI Label. Albany records and Atma. He joined the Molinari String Quartet in 2007 and lives in Montreal with his wife, pianist Natsuki Hiratsuka.



Natsuki Hiratsuka, piano

Japanese pianist Natsuki Hiratsuka received her Bachelor of Music from Boston University and completed graduate studies at the Manhattan School of Music and the San Francisco Conservatory of Music. Her recent performances in North America and Asia include a recital tour of Japan, concerts in Montreal, and participation at Songfest in Malibu, California, and at the International Arts Institute, Maine. Natsuki was on the faculty of Brown University for the past 4 years.

DEPARTMENT OF MUSIC UPCOMING EVENTS

Music at Winspear presents: Celebrating the Leaders of Tomorrow:

Award Winning Graduate Student Performers & Composers Monday, October 17, 2011 at 8pm at the Winspear Centre

Wendy Nieuwenhuis, organ; Chee Meng Low, saxophone; Sandra Joy Friesen, piano; Colin Labadie, electronics; Daniel Brophy, electronics; Viktoria Reiswich-Dapp, piano & Yoana Kyurkchieva, piano

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance

The University of Alberta and Grant MacEwan Jazz Bands Big Band Jazz featuring the music of Sammy Nestico, Neil Hefti, Jose Zawinul, George Gershwin, Miles Davis & more! Monday October 24 at 8pm in Convocation Hall Admission by donation

The Contempo New Music Ensemble Featuring works by Godin, Hannah, Csapo, Levy & Xenakis Saturday. October 29 at 7pm in Convocation Hall Admission by donation

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The University Strings Featuring works by Copland
Sunday. November 20, 2011 at 2pm in Convocation Hall Admission by donation

The Madrigal Singers Featuring works by Brahms, Britten, Chilcott, Hammerschmidt, Schütz, Sweelinck and Willan Sunday November 27 2011, at 8pm in Convocation Hall Admission by donation

Mostly Midiaeval for Winds The U of A Concert Band Sunday December 4, 2011 at 2 pm in Convocation Hall Featuring works by Norma Dello Joio, Jan Bach, Ralph Vaughan Williams, J.S. Bach and Francis McBeth Admission by donation

> THANK YOU FOR SUPPORTING THE DEPARTMENT OF MUSIC!



AN EVENING OF BIG BAND JAZZ MUSIC

The University of Alberta and the Grant McEwan University
Jazz Bands I & II
Dr. Tom Dust and Kent Sangster
Monday, October 24, 2011 at 8:00 pm
Convocation Hall, Old Arts Building

Programme

Jazz Band II

The Queen Bee Sammy Nestico

Birdland Josef Zawinul

arr. Mark Taylor

Embraceable You George & Ira Gershwin

Stephanie Savage - vocal arr. Dave Wolpe

Beauty and the Beast Wayne Shorter

Rhy. Sec. head chart

Li'l Darlin' Neal Hefti

Stella By Starlight Victor Young & Ned Washington

Stephanie Savage – vocal arr. Jerry Nowak

Four Miles Davis

arr. Mike Tomaro

Intermission

Jazz Band I

Rumpus in Richmond Duke Ellington

You Make Me Feel So Young Mack Gordon & Josef Myrow

arr. Jon Harpin

Brian Christensen – vocal

Song for Bilbao Pat Metheny

arr. Alan Baylock

A Time for Love Johnny Mandel

arr. Sammy Nestico

Moanin' Charles Mingus

arr. Sy Johnson

Three Little Words Kevin Mahogany & Paul Hoffman

arr. Frank Mantooth

Brian Christensen - vocal

The Last Dive Matt Harris

Personnel List

Jazz Band I Jazz Band II

	Jazz Ballu I	Jazz Dallu II
Director	Kent Sangster	Tom Dust
Alto Saxophone	Gavin Goodwin Jordan Siemens	Garrett Johnson Lu Qiao
Tenor Saxophone	Eric Toombs Connor Newton	William Tomcej Kerstie Dittmann
Baritone Saxophone	Kim Cochrane	Anthony Kha
Trumpet	Jeff Bryant Matt Graham Scott Dabbs lan Kerr Malcolm Skepple	Chelsea Mandrusiak Cayley Jensen Ethan Jones Zach Semanuik
Trombone	Ken Read Kira Harmon Sean Bumstead	Maureen Murray Thomas Simpson Dana Davies
Bass Trombone	Quinn Russell	Craig Goueffic
Piano Guitar Bass	Stephanie Urquhart Keaton Meunier Alex Lakusta	Logan Mills Logan White Wesley Brenneis

Nelson Collins-Lee

Brian Christensen

Drums

Vocals

Murray Smith

Stephanie Savage

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The Symphonic Wind Ensemble
Friday, November 25, 2011 at 8pm in Convocation Hall

Friday, November 25, 2011 at 8pm in Convocation Hall Featuring works by Ito, Milhaud, de Meij & Nixon Admission by donation

World Music Sampler

Saturday, November 26, 2011, at 8pm in Convocation Hall Featuring the Indian Music, West African and Middle Eastern & North African Ensembles Admission by donation

The Rose in the Middle of Winter
The Madrigal Singers

Sunday, November 27, 2011, at 8pm in Convocation Hall Featuring works by Brahms, Britten, Chilcott, Hammerschmidt, Schütz, Sweelinck and Willan Admission by donation

> Mostly Midiaeval for Winds The U of A Concert Band

Sunday, December 4, 2011 at 2 pm in Convocation Hall Featuring works by Norma Dello Joio, Jan Bach, Ralph Vaughan Williams, J.S. Bach and Francis McBeth Admission by donation

Big Band Concert

University of Alberta and Grant MacEwan University Jazz Bands Monday, December 5, 2011 at 7:30 pm, at the John L Haar Theatre, Grant MacEwan University, 10045 156 Street, Edmonton, AB

Grant MacEwan University, 10045 156 Street, Edmonton, AB \$10 Adults | \$8 Students | \$8 Seniors

Advance tickets are available through Tix on the Square.

Call 780-420-1757 or visit www.tixonthesquare.ca

The Department of Music presents The Contempo New Music Ensemble A Halloween Experience Saturday, October 29 at 7pm Convocation Hall Dr Andriy Talpash, Director Featuring Roger Admiral, piano UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

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A gift to the Department of Music makes it possible for us to offer outstanding educational opportunities, improved performance and teaching facilities, well-maintained instruments and experiences designed to enhance our students' education and expand our faculty's presence internationally. Your donation helps realize the potential of our students and through them, enrich our community and our world.

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Programme

soccer (in memoriam Hugh Kenner) (2004) for clarinet (bass clarinet), trumpet, piano, drum kit, percussion, violin, bass

Scott Godin (1970-)

Rachel Soong, clarinets
Matthew Parsons, trumpet
Roger Admiral, piano
Jonathon Kwisses and Allyson MacIver, percussion
Marie Krejcar, violin
Josh McHan, double bass

Nightsong and Earthvision (Songs of Myself #1) (1979) for voice, horn, violin, piano

Ron Hannah (1945-)

Jackie Cornelis, voice Zach Vogel, horn Marie Krejcar, violin Roger Admiral, piano

Tiny Bird, Little Bird -A letter for John Cage (1991) for 3 players playing 2 drums, 2 pianos, horn

Gyula Csapo (1955-)

Matt Nickel Josh McHan Zach Vogel, horn

Brief Intermission

Durch (1998) for saxophone quartet

Fabien Levy (1968-)

Gavin Goodwin, soprano Eric Toombs, alto Emily Schultz, tenor Justin Massey, baritone

Evryali (1973)

lannis Xenakis (1922-2001)

Roger Admiral, solo piano

DEPARTMENT OF MUSIC UPCOMING EVENTS

Kilburn Memorial Concert Series presents the 2011/12 Visiting Quartet in Residence:

Afiara Quartet

Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin Friday, November 4, 2011 at 8pm in Convocation Hall Featuring works by Haydn, Abigaña & Dvorak \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance

The University Strings

Sunday, November 20, 2011 at 2pm in Convocation Hall Featuring works by Copland
Admission by donation

Wind Music from Around the World The Symphonic Wind Ensemble

Friday, November 25, 2011 at 8pm in Convocation Hall Featuring works by Ito, Milhaud, de Meij & Nixon Admission by donation

World Music Sampler

Saturday, November 26, 2011, at 8pm in Convocation Hall Featuring the Indian Music, West African and Middle Eastern & North African Ensembles Admission by donation

The Rose in the Middle of Winter

The Madrigal Singers

Sunday, November 27, 2011, at 8pm in Convocation Hall Featuring works by Brahms, Britten, Chilcott, Hammerschmidt, Schütz, Sweelinck and Willan Admission by donation

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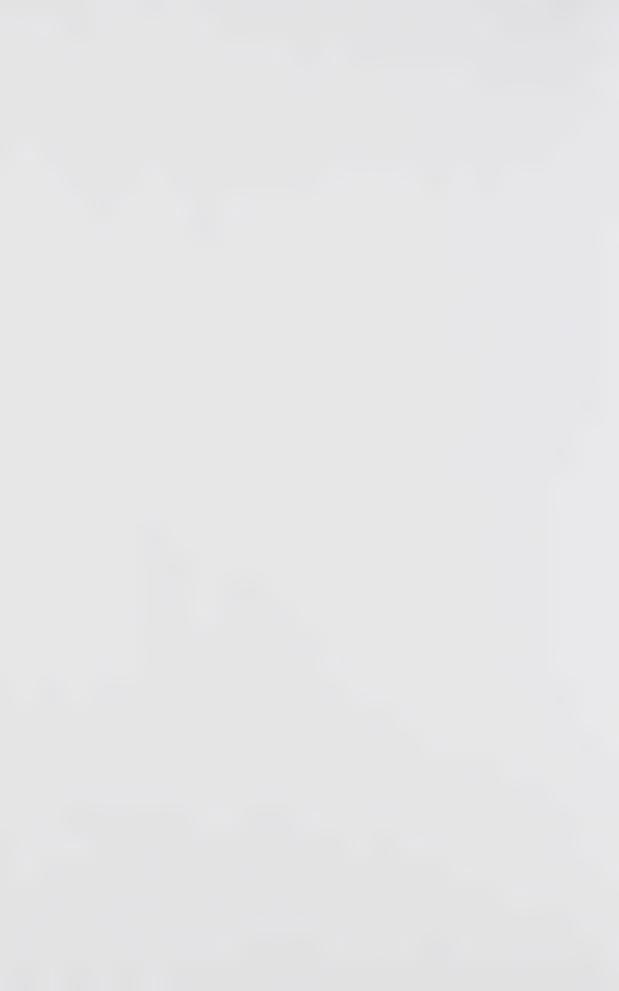
THE KILBURN MEMORIAL CONCERT SERIES AND THE DEPARMENT OF MUSIC

PRESENTS

THE 2011/12 VISITING QUARTET IN RESIDENCE

Afiara String Quartet

Valerie Li, violin, Yuri Cho, violin David Samuel, viola, Adrian Fung, cello Friday, November 4, 2011 at 8:00 pm Convocation Hall, Old Arts Building



AFIARA STRING QUARTET

Valerie Li, violin David Samuel, viola Yuri Cho, violin Adrian Fung, cello

Programme

String Quartet in F Major, Op. 74, No. 2 (1794)

Franz Joseph Haydn (1732-1809)

I. Allegro

II. Largo

III. Menuetto

IV. Finale

String Quartet No. 2 (2010)

I. Psalm

II. Berceuse

III. Vocalise

IV. March

Brett Abigaña (b. 1980)

Intermission

String Quartet No. 13 in G Major, Op. 106 (1895)

Antonín Dvořák (1841-1904)

I. Allegro moderato

II. Adagio ma non troppo

III. Molto vivace

IV. Finale: Andante sostenuto - Allegro con fuoco



The all-Canadian Afiara String Quartet offers performances of "startling intensity" with a "powerful, keen-edged collective sound" (San Francisco Classical Voice). Winner of the Concert Artists Guild International Competition, the Young Canadian Musicians Award, top prizes at the Munich ARD International Music Competition and the Banff International String Quartet Competition, where they also took the Szekely Prize for the best performance of Beethoven, the Afiara balances a lively interest ir new works with deep insight into core classical repertoire.

The Department of Music would like to thank the following people and organizations for generously supporting this program:

The Office of the Dean of Arts, The Office of the Provost, Guillaume Tardif, David Gramit, Brenda Dalen, Tom & Mary Johnson, the Kilburn family for their ongoing support, and our audience for supporting great events like this!

Violinist Valerie Li received her Bachelor's from the Peabody Conservatory and her Master's from the New England Conservatory. She has performed at the Kennedy Center. Carnegie, Jordan and Strathmore Halls. Ms. Li won first prize in Chamber Music at the National Music Festival of Canada and was the recipient of a British Columbia Arts Council Award to study at Peabody, where she won the Marbury Prize and the Hulsteyn Award. Ms. Li has been named a fellow at Tanglewood Music Center and Aspen Music Festival, and has performed at Taos School of Music in New Mexico and the Banff Centre for the Performing Arts. She has played with the Baltimore and Singapore Symphonies and served as Concertmaster of the New England Conservatory Philharmonia, the Peabody Symphony Orchestra and with the National Youth Orchestra of Canada. Ms. Li has studied violin with Miriam Fried, Herbert Greenberg, and Gwen Thompson and chamber music with members of the Takacs, Juilliard, Vermeer, and Borromeo String Quartets.

Violinist Yuri Cho received her Bachelor's and Master's degrees from The Juilliard School, where she studied with Dorothy Delay, Naoko Tanaka, and Masao Kawasaki as a recipient of the Dorothy Starling Violin Scholarship and the Jean Dovle Loomis Award, and the Artist Certificate in Chamber Music from the San Francisco Conservatory. She was a featured soloist with the Seoul Royal Symphony in Korea and Japan, the Concordia Symphony Orchestra in Canada, and has given concerts in New York's Carnegie Hall, Lincoln Center's Alice Tully Hall, and in Denmark, Estonia, Finland, Germany, Hungary, Italy, Slovakia, and the Czech Republic. Ms. Cho has performed with Norman Fischer, Jean-Michel Fonteneau, Paul Hersh, Jodi Levitz, and Ian Swensen. She was named an Osher Scholar at the San Francisco Conservatory of Music, where she studied with Ian Swensen and was a faculty member of the San Francisco Conservatory's Preparatory Division. Ms. Cho is playing a 1773 Guidantus violin, on loan from The Banff Centre.

Violist David Samuel received his Bachelor's and Master's degrees from The Juilliard School under the Nathan Gordon Scholarship and the Jerome L. Greene Fellowship, and the Artist Certificate in Chamber Music from the San Francisco Conservatory. He has studied viola with Karen Tuttle. Michael Tree, and Paul Hersh, and chamber music with Emanuel Ax. Joseph Kalichstein, and members of the Juilliard String Quartet. He has performed in Canada, the U.S., and more than a dozen countries in Europe. His concerts have taken him to the Berlin Konzerthaus, Leipzig Gewandhaus, Carnegie Hall, and Lincoln Center. As an orchestral musician, Mr. Samuel has been the principal violist of the Juilliard Orchestra and the Schleswig-Holstein Music Festival Orchestra. As a chamber musician, he performed with Robert Mann, Bonnie Hampton, Norman Fischer, Martha Katz, and Pinchas Zukerman, Mr. Samuel has been a teaching assistant to Michael Tree and was previously on faculty at the San Francisco Conservatory of Music Preparatory Division.

Cellist Adrian Fung has given solo recitals in New York's Carnegie Hall, the Goethe Institute, Montreal's Pollack Hall, the Toronto Centre of the Performing Arts, the Living Arts Centre. and Taiwan's National Concert Hall. He has been soloist with Ensemble 212, Columbia Chamber Players, and the Oakville Symphony, Mr. Fung was awarded an Artist Grant from the New York Foundation of the Arts and received the Goodrich Award from the National Arts Centre of Canada. He has performed at Alice Tully Hall in Lincoln Center and the Orford Music Festival's "Musicians On Tour" and premiered several works, including pieces by Huck Hodge and the International Society of Contemporary Music. Mr. Fung studied cello with Bonnie Hampton, Jean-Michel Fonteneau, Fred Sherry, Antonio Lysy, David Hetherington, and Susan Gagnon, An Osher Scholar, he received his Bachelor's degree from the San Francisco Conservatory of Music and performance diplomas from McGill University and Mannes College.

The generous contribution made possible by The University of Alberta Nicholas Arthur Kilburn Memorial Concert Series allows the University of Alberta Department of Music the opportunity to invite world renowned artists to perform for our students and community. Below, please find the list of performers to date since the Series' inception. We look forward to continuing in this rich tradition in years to come.

1981: Jorge Bolet, pianist

1982: York Winds

1982: Vancouver Chamber Choir

1983: Shura Cherkassky, pianist

1984: Guy Fallot, cellist

1985: Elly Ameling, soprano

1986: Eugene Istomin, pianist

1987: Franco Gulli, violinist

1988: Maureen Forrester, contralto

1989: Marek Jablonski, pianist

1990: Jospeh Swensen, violinist

1991: Kaaren Erickson, soprano

1992: Detlef Kraus, pianist

1993: Ofra Harnoy, cellist

1994: Heinz Holliger, oboist

1995: Louis Quilico, baritone

1996: Stephen Hough, pianist

1997: Antonin Kubalek, pianist, with Ivan Zenaty, violinist

1998: David Higgs, organist

1999: Edith Wiens, soprano

2000: Convivium, keyboard trio

2001: Claude Frank, piano

2002: Jens Lindemann, trumpet

2003: Nathan Berg, baritone

2004: Octagon 2005, chamber ensemble

2005/6: Gilbert Kalish, pianist

2007: Paul Jacobs, organist

2008: Phillip Addis, baritone with Michael Massey, piano

2009: Brian Bowman, euphonium **cancelled due to illness**

rescheduled with Amy Beinert, euphonium

with the University of Alberta Symphonic Wind Ensemble

2010: Ilya Kaler, violinist

2011: Afiara String Quartet

About The Nicholas Arthur Kilburn Memorial Concert Series

Peter Kilburn, the donor and founder of 'The Nicholas Arthur Kilburn Memorial Concert Series,' wrote the following to Dr. Robert A. Stangeland, the former Chairman of the Department of Music, on the 29th of September 1980:

'This would look to the immediate establishment of a series of concerts to be known as the Nicholas Kilburn concerts which would be funded by the interest earned from my outright gift to the University of \$ 25,000. In order that the series could begin this season I would in addition guarantee the cost of the first concert.'

Peter Kilburn's generous endowment made possible an annual major concert in Convocation Hall dedicated to presenting prominent artists in memory of Peter's father, Nicholas Arthur Kilburn. The first concert of this series was held on the 12th of February in 1981. The famous US-American-Cuban pianist Jorge Bolet performed. The series has been a great success; this year's event marks the 30th season – truly a reason to celebrate.

Nicholas Arthur Kilburn (1875-1931) was an Englishman who immigrated to Canada in 1903 as a part of the Britannia Colony organized by an English Reverend. His Canadian life began at a Homestead near Lloydminster where his two sons Nicholas Weldon and Peter were born. After two years of struggling to set up the farm, Nicholas Arthur finally proved himself a good manager and businessman. He sold land and managed a ranch for a wealthy American, eventually becoming the agent of various Eastern insurance and investment firms. The Kilburn family moved to Edmonton in 1916, where Nicholas Arthur Kilburn was a member of the University of Alberta Board of Governors from 1929 to 1931.

Nicholas Welon Kilburn (1906-1986), Nicholas Arthur's eldest son, followed a musical career as a pianist and a teacher in piano and voice. He was also known as a great accompanist, especially when he performed with his second wife, the famous soprano Lois Marshall. Three of his four sons also became musicians. Nicholas was bassoonist with the Toronto Symphony Orchestra, Michael a cellist with the Montreal Symphony and Paul a piano teacher and composer.

Peter Kilburn (1908-1995), Nicholas Arthur's second son, graduated from the University of Alberta in Arts and English in 1929. He played cello and worked with the Edmonton Symphony Orchestra in the 1920's. Later in life, he moved to Montreal where he worked as an investment banker. Peter was the Chairman of the Montreal Symphony Orchestra, and helped establish 'The Nicholas Arthur Kilburn Memorial Concert Series' in memory of his father at the University of Alberta. After his death, a lecture series on Business and Environment was established at the University of Alberta in Peter's memory.

The Kilburn family continues to demonstrate a strong and appreciated connection to music through 'The Nicholas Arthur Kilburn Memorial Concert Series.' An inspiration to students and the Edmonton community, this series offers a richness of experience unmatched by any other. Through this donation, Peter Kilburn has made it possible for the University of Alberta's Department of Music to invite world-famous musicians to offer specialized educational outreach for students, and unique concert experiences for audiences.

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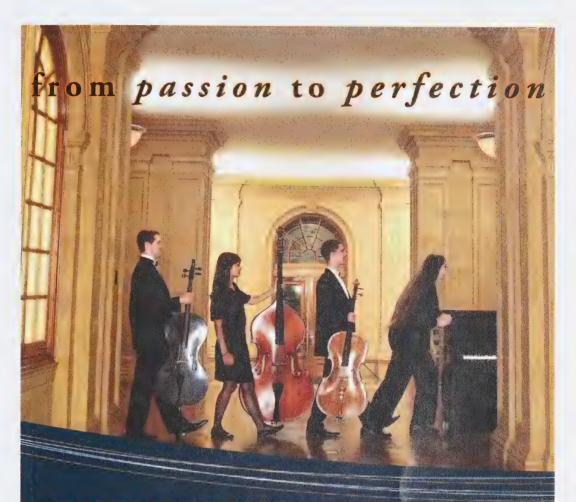
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DEPARTMENT OF MUSIC UPCOMING PERFORMANCES

Opera Scenes

Friday & Saturday November 18 & 19, 2011 at 7pm in Convocation Hall Featuring the University of Alberta Department of Music Opera Workshop Admission by donation

The University Strings

Sunday, November 20, 2011 at 2pm in Convocation Hall Featuring works by Copland Admission by donation

Wind Music from Around the World
The Symphonic Wind Ensemble

Friday, November 25, 2011 at 8pm in Convocation Hall Featuring works by Ito, Milhaud, de Meij & Nixon Admission by donation

World Music Sampler

Saturday, November 26, 2011, at 8pm in Convocation Hall Featuring the Indian Music, West African and Middle Eastern & North African Ensembles Admission by donation

The Rose in the Middle of Winter
The Madrigal Singers

Sunday, November 27, 2011, at 8pm in Convocation Hall Featuring works by Brahms, Britten, Chilcott, Hammerschmidt, Schütz, Sweelinck and Willan

Admission by donation

Mostly Midiaeval for Winds The U of A Concert Band

Sunday, December 4, 2011 at 2 pm in Convocation Hall Featuring works by Norma Dello Joio, Jan Bach, Ralph Vaughan Williams, J.S. Bach and Francis McBeth Admission by donation

Music at Convocation Hall presents:

Music as Language

Sunday, January 15, 2012 at 3pm

Richard Van Camp, University of Alberta Faculty of Arts Writer in Residence; William Street, saxophone soloist and conductor; Roger Admiral, piano; Brian Thurgood, percussion; the University of Alberta Saxophone and Percussion Ensembles; live electronics performed by Mark Hannesson;

improvisation developed by composers Andriy Talpash & Mark Hannesson \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

> Music at Convocation Hall presents: Joseph Lambert Massart and His Time

Saturday, January 28, 2012 at 8pm
Guillaume Tardif, violin & Roger Admiral, piano
\$20 Adults | \$15 Seniors | \$10 Students | \$60 Season Flex Pass
Tickets available at the door on the evening of the performance only



ACADEMY STRINGS

From Baroque to Ballet
Sunday, November 20, 2011 at 2 pm
Petar Dundjerski, conductor
Tanya Prochazka, guest conductor
Convocation Hall, Old Arts Building

Programme

Henry V Suite

W. Walton (1902 - 1983)

II. Passacaglia - Death of Falstaff IV. "Touch her Soft Lips and Part"

St. Paul's Suite

G. Holst (1874 –1934)

I. Vivace

II. Ostinato

III. Intermezzo

IV. Finale (The Dargason)

Arlan Vriens, solo violin

Elegy

R. Rival (1975-)

Brandenburg Concerto 3 BWV 1048*

J. S. Bach (1685-1750)

Allegro moderato

Adagio

Allegro

Mirabyeol Park, violin leader Da-Young Yoon, harpsichord

Romanian Dances*

B. Bartok (1881 – 1945)

I. Bot tánc / Jocul cu bâtă (Stick Dance)

II. Brâul (Sash Dance)

III. Topogó / Pe loc (In One Spot)

IV. Bucsumí tánc / Buciumeana (Horn Dance)

V. Román polka / Poarga Românească (Romanian Polka)

VI. Aprózó / Mărunțel (Fast Dance)

VII. Aprózó / Mărunțel (Very Fast Dance)

Marie Krejcar, solo violin

INTERMISSION

Forest in the City (World Premiere)

T. Heney (1979-)

Appalachian Spring

A. Copland (1900 – 1990)

^{*} conducted/rehearsed by Tanya Prochazka

Henry V Suite

William Walton's father was a baritone and a choirmaster, and his mother a contralto. This kind of choral upbringing largely influenced his compositional style. Walton's musical talents were recognized in his early years and he received lessons on the violin and piano. While he never completely mastered these instruments, he gained a level of recognition as a vocalist. This would later be of use to him in gaining admittance to the Christ Church Cathedral School. It was there that Walton would receive his first formal musical training. At the age of sixteen he became one of Oxford's youngest undergraduates, and was introduced to the works of Sibelius, Debussy, and Stravinsky.

During the Second World War, Walton was exempt from military service for the purpose of composing music for war propaganda films. Many of these were regarded by Walton as rather drab. Some, however- including "The First of a Few", and Laurence Olivier's "Henry the V"- he thought of as masterpieces. For many years Walton resisted requests to turn his film scores into concert suites. He initially maintained that good film music should not be able to serve any other purpose, but, fortunately, eventually conceded to arrange the above-mentioned scores.

'Passacaglia—Death of Falstaff' is a short hymn of mourning scored for strings alone. The slow, contemplative motifs, and deep, rich harmonies, evoke a sense of loss and sadness.

'Touch her Lips and Part' tells the story of a farewell kiss. Also scored for strings alone, this lilting lullaby connotes a sweet and nostalgic sensibility, intertwined with heartbreak.

St. Paul's Suite

Best known for "The Planets", Gustav Holst is a prominent English composer whose music was greatly influenced by Wagner, Ravel, and Vaughan Williams. "St. Paul's Suite", written in 1912, was originally entitled "Suite in C" but was renamed in honour of St Paul's Girls' School, where Holst was teaching at the time; this was in recognition of the soundproof studio the school had built for him.

A Dargason is a jaunty 16th century English folk tune. In the Finale, the Dargason is intertwined with "Greensleeves" in a manner that Holst had originally used in "Suite No. 2 for Military Band".

Elegy

Robert Rival's works have been described as "well crafted", "engaging", and "memorable". "Elegy for Strings" is comprised of slow, dark, contrapuntal lines and invites comparisons to Barber's "Adagio for Strings" but, in the words of Rival, is "notably bleaker". Robert Rival is the Composer in Residence for the Edmonton Symphony Orchestra, a position funded in part by the Canada Council for the Arts Grant. www.robertrival.com

Brandenburg Concerto 3 BWV 1048

J. S. Bach's Brandenburg concertos are an assemblage of 6 instrumental pieces that were submitted to Christian Ludwig, Margrave of Brandenburg-Schwedt, in 1721. They are regarded as some of the finest music to have been composed during the Baroque era. Of particular interest in collection are the unusual combinations in which the instruments and textures are used and the ways in which Bach veers from the established concerto grosso form.

Concerto No. 3 is unique in that the orchestra is divided into 3 smaller string ensembles, with a violin, viola, and cello/bass part in each group, and that the second movement consists of but a single measure inviting an improvisation of a cadenza, as performed this afternoon by Da-Young Yoon on harpsichord. Occasionally the third movement from Bach's "Sonata for Violin and Continuo in G, BWV. 1021" or the Largo from "Violin Sonata in G, BWV 1019" may replace the second movement altogether.

Romanian Dances

Bela Bartok is regarded by many as one of the most significant composers of the 20th century as well as the greatest Hungarian composer of all time. Bartok held European folk music in high regard and this heavily influenced his compositional style.

In "Romanian Dances", Bartok focuses on peasant melodies, always capitalizing on their inherently surprising rhythms and colourful modalities. Momentum is built gradually during the final minutes of the piece as the last three movements are played without a break.

The first movement is based on a melody from Mures County, Transylvania, and was heard when coming across two gypsy violin players. The second is a traditional sash dance, from Igris, in the Banat region. The third movement, also from Igris, is much darker than the previous two, and attempts to recreate the instrumental sounds of the Middle East. The fourth movement comes from Bucium, in the Alba County and the fifth movement is reminiscent of a polka and originates from Beius, in the Bihor Country, very near to the Hungarian border. The final two movements are comprised of two independent melodies: the first from Beius and the second from Nyagra (Lunca Bradului commune) and are performed with no pause between them.

Forest in the City (World Premiere)

Trifon Heney is currently studying his PHD in acoustic ecology and soundscape composition at the University of Alberta. "Forest in the City" was conceived from recording various parts of the River Valley during different seasons. The material was edited into 5 "sound documents" that provide the foundation for the ideas played by the string orchestra.

Appalachian Spring

Aaron Copland is regarded as one of the foremost American Composers of the 20th century. His work has been credited with defining the American compositional style and he is often referred to as the "Dean of American Composers". His compositions of the 1930's and 40's are his most popular, being of a deliberately accessible nature. Some of these include "Fanfare for the Common man", "Rodeo", and of course "Appalachian Spring". These works, amongst others, make wide usage of slow moving, open harmonies, said to represent the vast plains of the American landscape and a certain "pioneering spirit" commonly associated with the Old West.

"Appalachian Spring" is a musical exploration of American cultural traditions. The melodies and ideas for the piece were pulled from such sources as motion picture soundtracks, Latin-American folk tunes, and African American music. It is also of significance that the title does not refer to the season but the body of water. The piece was originally commissioned as a ballet, by American dancer and choreographer Martha Graham, but was eventually arranged into this orchestral suite. Copland had this to say about the commission:

"When I wrote 'Appalachian Spring' I was thinking primarily about Martha and her unique choreographic style, which I knew well... she's unquestionably very American: there's something prim and restrained, simple yet strong, about her which one tends to think of as American."

-Program notes by Robert Johnson

Personnel List

Conductors	Viola	Flute
Petar Dundjerski Tanya Prochazka	Connie Dykstra* Kenneth Heise*	Jessica McMillan
Violins I/II	Julia Hui* Darrell Soetaert Jon Styles*	Clarinet Rachel Soong
Becky Best-Birtwistle Misun Choi	Cello	Bassoon
Erin Dockery* Shuxiang Fang Simon Fung Cecilia Gee** Khloe Heard Keisha Hoffman Cynthia Johnston Marie Krejcar**	Kathleen de Caen* Andrea Cooke Remko van den Hurk* Jeanie Kim* Rebecca Lysay* Brian Neeland Kate Woodman*	Matt Nickel
		Harpsichord
		Da-Young Yoon
Charles Nokes* Mirabyeol Park**	Bass	
Kathleen Pickford Daniel Unterweger* Tara Vongpaisel Arlan Vriens**	Kris Chlebek* Selahattin Karadagli Josh McHan*	

^{*} denotes principal
** denotes concert master

DEPARTMENT OF MUSIC UPCOMING EVENTS

Wind Music from Around the World The Symphonic Wind Ensemble

Friday, November 25, 2011 at 8pm in Convocation Hall Featuring works by Ito, Milhaud, de Meij & Nixon Admission by donation

World Music Sampler featuring Koo Nimo

Saturday, November 26, 2011, at 8pm in Convocation Hall Featuring the Indian Music, West African and Middle Eastern & North African Ensembles Admission by donation

The Rose in the Middle of Winter The Madrigal Singers

Sunday, November 27, 2011, at 8pm in Convocation Hall Featuring works by Brahms, Britten, Chilcott, Hammerschmidt, Schütz, Sweelinck and Willan Admission by donation

The U of A Concert Choir

Friday, December 2, 2011 at 8pm in Convocation Hall Featuring works by Britten, Daunais, Tormis and Whitacre Admission by donation

Mostly Mediaeval for Winds The U of A Concert Band

Sunday, December 4, 2011 at 2pm in Convocation Hall Featuring works by Norma Dello Joio, Jan Bach, Ralph Vaughan Williams, J.S. Bach and Francis McBeth Admission by donation

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SYMPHONIC WIND ENSEMBLE

Wind Music from Around the World

Friday, November 25, 2011 at 8 pm Dr. Dennis Prime, Conductor Dan Kindopp, Graduate Assistant Convocation Hall, Old Arts Building

Programme

Suite Francaise (1945)

Darius Milhaud (1892-1974)

I. Normandie

II. Bretagne

III. Ile de France

IV. Alsace-Lorraine

V. Provence

With Quiet Courage (1995)

Larry Daehn (1939-)

Fiesta del Pacifico (1966)

Roger Nixon (1921-2009)

Intermission

Petite Symphonie (1888)

Charles Gounod (1818-1893)

II. Andante Cantabile
IV. Finale

Irish Tune from County Derry (1913)

Percy Grainger (1882-1961)

Shepherd's Hey (1908-1909)

Percy Grainger

Gloriosa (1990)

Yasuhide Ito (1960-)

I. Oratio

II. Cantos

III. Dies Festus

Darius Milhaud (4 September 1892 - 22 June 1974). One of the more prolific composers of the twentieth century. Darius Milhaud was born to a Jewish family in southern France during the last decade of the nineteenth century. He learned the violin as a youth. Studies at the Paris Conservatoire from age 17 on gave the young composer opportunity to work with some of the most prominent French composers and theorists of the day, including Charles Marie Widor, Vincent d'Indy and André Gedalge, and allowed him to focus on developing his skills as a pianist. Milhaud served as an attaché in Rio de Janeiro during the First World War, and upon returning to Paris in 1919, Milhaud was adopted into the circle of "Les Six." a group of progressive French composers brought together under the guidance of Jean Cocteau. However, like any such artificial collection. Les Six was quick to dissolve, and during the 1920s Milhaud adopted an assortment of new musical influences, notably jazz, which the composer first discovered during a trip to the U.S. in 1922, and which features prominently in much of his subsequent music. Milhaud emigrated to the U.S. in 1940 to escape the rise of Nazism in France. Milhaud held various teaching positions, teaching alternating years at Mills College in Oakland, CA and the Paris Conservatory from 1947-1971 before ill health forced him to retire. Some of Milhaud's more notable students in North America included noted jazz pianist and composer Dave Brubeck and pop music icon Burt Bacharach, who claims Milhaud encouraged him to write, "...something people can remember and whistle. Don't ever feel discomfited by a melody."

Suite Francaise: Composed while living in America during the Second World War, Milhaud wrote the Suite Francaise as a tribute to his embattled homeland. Each movement is representative of a different province of the nation, reflecting their people, geography, and history. Based on folk melodies, Milhaud creates aural impressions that range from strident and proud to pensive and from rugged to pastoral. Of the piece Milhaud says, "For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras, and choirs of American high schools, colleges and universities where the youth of the nation be found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer." While the piece is perhaps too challenging for most high school ensembles, Milhaud succeeds in creating a piece fitting of the era from which it originated.

Larry Daehn (b. 1939): Born in Rosendale, Wisconsin, Daehn grew up on the farms of that state. He received his bachelor's degree from the University of Wisconsin-Oshkosh and his master's degree from the University of Wisconsin-Platteville.

His 35-year teaching career consisted of teaching vocal and instrumental music in various Wisconsin schools, including New Glarus High School, where he directed for twenty-seven years and won numerous state and national awards. Currently, Daehn is a member of several music organizations, including MENC, Wisonsin Bandmasters Association, ASBDA, Phi Beta Mu, and the Percy Grainger Society. He was also chosen for Leaders of American Education in 1971 and was named Outstanding Bandmaster by Phi Beta Mu, Pi Chapter, in 1988.

With Quiet Courage: Following her passing, Daehn wrote this piece in memory of his mother. He commemorates her perseverance in life, having endured the hardships of rural life in her youth and young adulthood. She then overcame adversity when diabetes forced the amputation of both her legs. Throughout it all, Lois Daehn remained positive, continuing to sing and embody the nobility and quiet courage she always possessed. The tune of the piece travels between instruments, building in strength and resolve before concluding with a quiet, gentle close, symbolizing both the fullness of Lois' life and the rural farmland that shaped it.

Roger Nixon (8 August, 1921 – 13 October, 2009): Nixon was born and raised in California, attending Modesto Junior College where he studied clarinet. He finished his studies at UC Berkeley, majoring in composition. He served in the Navy during the Second World War before returning to Berkeley for further studies. Following completion of his Ph.D, Nixon returned to Modesto, where he served on the faculty at Modesto Junior College from 1951-59. He then moved on to San Francisco State College (now University) where he remained the remainder of his career. While at SFSC, Nixon worked extensively with the Symphonic Band, writing new music for the ensemble. While primarily a composer for bands, Nixon also wrote for orchestra, chamber ensembles, choral groups and wrote an opera. Nixon died of complications from leukemia in Burlingame, CA.

Fiesta del Pacifico: The Fiesta del Pacifico is one of several festivals held annually in various communities in California, which celebrate the Old Spanish Days in the State. This particular festival is held in San Diego for twelve days in the summer, and features a play on the history of the area with a cast of over a thousand, a parade, a rodeo, and street dances. Nixon captures the Latin spirit of the celebration, with lively rhythms, changing meters, and extensive use of percussion just a few of the techniques he employs. This energetic piece creates impressions rather than narrative, evoking images of a vigorous Spanish-Mexican festival complete with drama, passion, and dancing.

Charles Gounod (17 June 1818 - 18 October 1893):

Gounod was born in Paris, the son of a pianist mother and an artist father. His mother was his first piano teacher. Under her tutelage, Gounod first showed his musical talents. He entered the Paris Conservatoire, where he studied under Fromental Halévy and Pierre Zimmermann, and he would later marry Zimmermann's daughter. Gounod is perhaps best known for his operas *Faust* (1859) and *Romeo et Juliette* (1867) and his body of choral works. Later in life, Gounod wrote primarily sacred music, completing a requiem mass shortly before he succumbed to a stroke. Following his passing, his music received a revival or sorts when the short piano piece "Funeral March of a Marionette" was chosen as the theme song for television's *Alfred Hitchcock Presents*.

Petite Symphonie: Commissioned by Paris Conservatory flute professor and friend Paul Taffanel to compose a piece for winds, Gounod created the Petite Symphonie. Composed in the tradition of Mozart's wind serenades, Gounod adds a flute to the octet instrumentation in a nod to Traffanel. The piece is grounded in the classical form, yet shows Gounod's command of melody, which is ever light and buoyant.

Percy Aldridge Grainger (8 July 1882 – 20 February 1961):

Born in Australia, Grainger rose to fame as a composer and pianist specializing in British folk music. Leaving Australia at 13, Grainger briefly spent time in Germany before basing in London until 1914. During this time, Grainger befriended Norwegian composer Edvard Grieg, a relationship that would shape much of his future music. In 1914 he moved to the United States, where he would remain the rest of his life, though he frequently traveled internationally. He was an amateur inventor, creating many machines and devices that he hoped would make music more consistent. Despite great success as a concert pianist, accumulating a reasonable amount of wealth and leaving a number of great compositions, Grainger himself felt a failure and was disappointed at his perceived shortcomings throughout his life.

Irish Tune from County Derry: This familiar tune was originally arranged for mixed chorus by Grainger. He published the same arrangement for solo piano before again adapting it for the Concert Band. Grainger's habit of using descriptive English phrases rather than the traditional Italian terms mean the ensemble encounters instructions such as "to the fore" and "slow off lots." The tune is accompanied by a lush harmony which makes its way through the brass and woodwind choirs before receiving the full force of the ensemble.

Shepherd's Hey: This traditional English Morris Dance is a lively, energetic piece that hurdles headlong to its own conclusion. The melody is passed through the ensemble, taking on the character of each instrument in turn. Grainger cannot resist a little self-promotion, interspersing snippets of other melodies he arranged elsewhere in several of the sections.

Yasuhide Ito (b. 7 December, 1960): Ito was born in 1960 in Japan. He graduated at Tokyo Geijutsu Daigaku (Tokyo National University of Fine Arts and Music) in 1986. He received first prize at the Shizuoka Music Competition (Piano), third prize of the Japan Music Competition (Composition), and the Academy prize of the Band Masters Academic Society of Japan. Well known for his band compositions, Ito has over 60 to his credit. He has also composed for vocal ensemble and composed his first opera, *Mr. Cinderella*, in 2001. Mr. Ito is a frequent lecturer advocating Japanese music to the international music community. As a conductor, Ito has led many bands including the Tokyo Kosei Wind Orchestra on their 2002 Asian tour on behalf of Frederick Fennell.

Gloriosa: In his symphonic poem, Ito relates the story of and pays tribute to the Kakure Kirishitan, literally the hidden Christians, who lived in hiding in Japan during the Edo period. With the outlawing of Christianity and the expulsion of Catholic missionaries, it fell to the faithful to pass on the teaching and practices of the religion. Icons were adapted so the Virgin Mary and Christ on the crucifix resembled Buddha or bodhisattvas. Chants were modified to sound like those of the Buddhist, though some words remained in their original Latin. Spanish or Portuguese. Bible stories were passed down orally for fear of a printed text giving the believers away to the authorities. It is these stories and chants that Ito turns to for inspiration for Gloriosa. The first movement is based on a Gregorian chant which Ito turns into a chaconne, repeated 13 times by various combinations of instruments. The second movement is based on the Chant of Saint Juan as it had been adapted from the Spanish missionaries by the Kirishitans. The final movement is based on a Japanese folk song Nagasaki bura-bura Bushi, loosely translating to "strolling through Nagasaki." The piece was commissioned by The Sasebo Band of Japan Maritime Self-Defence Force (Nagasaki prefecture) and was written and premiered in 1990.

University of Alberta Symphonic Wind Ensemble Personnel List

Director

Dr. Dennis Prime

Graduate Assistant

Dan Kindopp

Flute

Lara Hyde Philippe de Montigny Jessica McMillan Jessica Milanowski Jessica Rogers

Oboe

Noëlle Byer Stephanie Wong

Bassoon

Matt Nickel Emily Tam

Clarinet

James Bures
Joshua Iverson
Alison Muscat
Daniela Pagliuso
Jacob Struzik
Andrea Tarnawsky

Bass Clarinet

Megan Wruk

Saxophone

Kayla Chambers
Gavin Goodwin
Justin Massey
Emily Schultz
Dominique Shulhan
Eric Toombs

Trumpet lan Kerr

Mackenzie May Matthew Parsons Dylan Reap Sarah Roberts Glenn Skelton Christopher Young

Horn

Michael Clark
Emily Filice
Molly McCallister
Zach Vogel

Trombone

Lynn Atkin Kiera Harman Timothy Lenk

Euphonium

Robert Johnson Kat Schafers

Tuba

Michael Gust Sidney M'Sahel

Percussion

Conrad Auch Allison MacIvor Graeme Peppink Stephen Stone

Celesta

Keat Machtemes

Harp

Samantha Spurrier

DEPARTMENT OF MUSIC UPCOMING EVENTS

World Music Sampler featuring Koo Nimo

Saturday, November 26, 2011, at 8pm in Convocation Hall Featuring the Indian Music, West African and Middle Eastern & North African Ensembles Admission by donation

The Rose in the Middle of Winter: A Concert of Advent Music

The Madrigal Singers

Sunday, November 27, 2011, at 8pm in Convocation Hall
Featuring works by Brahms, Britten, Chilcott, Hammerschmidt, Schütz,
Sweelinck and Willan
Admission by donation

Winter Dances The U of A Concert Choir

Friday, December 2, 2011 at 8pm in Convocation Hall Featuring works by Britten, Daunais, Tormis and Whitacre

Admission by donation

Mostly Mediaeval for Winds The U of A Concert Band

Sunday, December 4, 2011 at 2pm in Convocation Hall Featuring works by Norma Dello Joio, Jan Bach, Ralph Vaughan Williams, J.S. Bach and Francis McBeth Admission by donation

Music at Convocation Hall presents:

Music as Language

Sunday, January 15, 2012 at 3pm in Convocation Hall
Richard Van Camp, University of Alberta Faculty of Arts Writer
in Residence; William Street, saxophone soloist and conductor;
Roger Admiral, piano; Brian Thurgood, percussion; the University
of Alberta Saxophone and Percussion Ensembles; live electronics
performed by Mark Hannesson; improvisation developed by
composers Andriy Talpash & Mark Hannesson
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available at the door on the evening of the performance

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THE MADRIGAL SINGERS

The Rose in the Middle of Winter A Concert of Advent Music Sunday, November 27, 2011 at 8 pm Leonard Ratzlaff, conductor with guest artists: Marnie Giesbrecht, organ Josephine van Lier, cello Convocation Hall, Old Arts Building

Programme

Hodie, Christus natus est Jan Pieterszoon Sweelinck

(1562-1621)

Freuet euch, ihr Christen alle Andreas Hammerschmidt

(1612-1675)

Marnie Giesbrecht, positive organ Josephine van Lier, Baroque cello

Virga Jesse Anton Joseph Bruckner

(1824-1896)

There is no rose Robin John King

(b. 1961)

Ein Kind ist uns geboren Heinrich Schütz

(1585-1672)

Organ Solo:

Chorale Fantasia on

Wie schön leuchtet der Morgenstern Dietrich Buxtehude

(1639-1707)

Marnie Giesbrecht, positive organ

Lobet den Herrn, alle Heiden Johann Sebastian Bach

(1685-1750)

Intermission

Es ist ein Ros entsprungen Melchior Vulpius

(1570-1615)

In the bleak midwinter Gustav Holst

(1874 - 1934)

Guest conductor: Wayne Sartore

The Rose in the Middle of Winter

Bob Chilcott

(b. 1955)

Es ist ein Ros entsprungen Michael Praetorius

(1571-1621)

The Shepherd's Carol Bob Chilcott

Sweet was the Song Benjamin Britten

(1913-1976)

And Every Stone shall Cry Bob Chilcott

Hodie, Christus natus est Healey Willan

(1880-1968)

Text Translation

Hodie, Christus natus est

Today, Christ was born.
Today, the Saviour appeared, Alleluia.
Today, they sing in the land of angels, archangels rejoice.
Today, the just rejoice, saying:
Glory to God in the highest.
Alleluia

Freuet euch, ihr Christen alle

O rejoice, ye Christians, loudly, For your joy is now begun; Wondrous things our God hath done. Tell abroad His goodness proudly, Who our race hath honoured thus That he deigns to dwell with us: Joy, O joy, beyond all gladness, Christ hath done away with sadness! Hence, all sorrow and repining, For the Sun of Grace is shining!

See, my soul, thy Saviour chooses Weakness here and poverty, In such love He comes to thee, Nor the hardest couch refuses; All He suffers for thy good, To redeem thee by His blood: Joy, then, joy....

Lord, how shall I thank Thee rightly? I acknowledge that by Thee Every blessing flows to me. Let me not forget it lightly, But to Thee through all times cleave; So my heart and mind receive. Joy, yea, joy....

Jesus, guard and guide Thy members, Fill Thy brethren with Thy grace, Hear their prayers in every place, Quicken now life's faintest embers; Grant all Christians, far and near, Holy peace, a glad New Year! Joy, O joy....

Translator: Catherine Winkworth

Virga Jesse

The rod of Jesse hath blossomed:

A virgin hath brought forth One who was both God and man: God hath given back peace to man, reconciling the lowest with the highest to Himself.

There is no rose

There is no rose of such virtue as is the rose that bare Jesu, Alleluya.

For in this rose contained was heaven and earth in little space, miraculous thing.

By that rose we may well see that He is God in persons three, of equal form.

Then leave we all this worldly mirth and follow we this joyous birth: let us go across. Alleluya.

Ein Kind ist uns geboren

A child is born among us, to us a son is given, and the kingdom shall be on his shoulder; he is called Wonderful, Word, Strength, Might, Everlasting, Prince of Peace; for his glorious kingdom is mighty and his peace has no ending, on the throne of David and in his mighty kingdom, that he may govern and keep it both with right and with righteousness from henceforth and forevermore. The Lord of hosts in zeal shall accomplish all these things.

Lobet den Herrn, alle Heiden

O Praise, praise the Lord, all ye nations: praise Him, all ye people; for God, so gracious and righteous, watcheth over us for evermore. Alleluja.

Es ist ein Ros entsprungen

A rose has sprung up, from a tender root. As the old ones sang to us, Its lineage was from Jesse.

In the bleak midwinter

In the bleak midwinter,
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone;
Snow had fallen, snow on snow,
Snow on snow,
In the bleak midwinter, long ago.

Our God, heaven cannot hold Him, Nor earth sustain; Heaven and earth shall flee away When He comes to reign. In the bleak midwinter A stable place sufficed The Lord God Almighty, Jesus Christ.

What can I give Him,
Poor as I am?
If I were a shepherd,
I would bring a lamb;
If I were a Wise man,
I would do my part;
Yet what I can give Him: give my heart.

The Rose in the Middle of Winter

There's a rose in the middle of winter, a rose which has no thorn; Into the garden it comes, like a child that is waiting to be born. And while he waits for the rose to bloom, the gardener sings: And the clouds all dance to his tune.

There's a bird in the middle of winter, a bird whose song is a prayer, Into our dreams it comes, like a child who is almost here.

While he waits for the bird to sound, the gardener sings:

And the stars all dance in a round.

There's a child in the middle of winter, a child like a flower in the snow, into our days he comes, like a child who is with us, with us now. And while he listens to the song of a rose, the gardener sings: and the child is a dance in his soul.

There's a rose in the middle of winter.

The Shepherd's Carol

We stood on the hills, Lady, Our day's work done, Watching the frosted meadows that winter had won.

The evening was calm, Lady, the air so calm, Silence more lovely than music folded on the hill.

There was a star, Lady, shone in the night, Larger than Venus it was and bright, so bright.

Oh, a voice from the sky, Lady, it seemed to us then Telling of God being born in the world of men

And so we have come, Lady, our day's work done, Our love, our hope, ourselves we give to your son.

Sweet was the Song

Sweet was the song the Virgin sung. When she to Bethlehem Juda came. And was delivered of a Son. That blessed Jesus hath to name. Lulla, Iulla, Iulla, Iullaby, Lulla, lulla, lulla, lullaby, Sweet Babe, sang she.

My Son and eke a Saviour born. Who hast vouchsafed from on high To visit us that were forlorn. Lalula, lalula, lalulaby, Sweet Babe, sang she, And rocked Him sweetly on her knee.

And Every Stone shall Cry

A stable lamp is lighted whose glow shall wake the sky: The stars shall bend their voices, and every stone shall cry. And straw like gold shall shine: A barn shall harbour heaven, a stall become a shrine. This child through David's city shall ride in triumph by; The palm shall strew its branches, and every stone shall cry. And every stone shall cry, though heavy, dull, and dumb, And lie within the roadway to pave his kingdom come.

Yet he shall be forsaken, and yielded up to die; The sky shall groan and darken, and every stone shall cry for stony hearts of men: God's blood upon the spearhead, God's love refused, refused again.

But now, as at the ending, the low is lifted high; The stars shall bend their voices, and every stone shall cry. And every stone shall cry in praises of the child. By whose descent among us the worlds are reconciled. And every stone shall cry.

Personnel List

Conductor

Leonard Ratzlaff

Soprano

Amica Beulshausen

Anna Chen

*Isabel Davis

Rachel Grahn

*Alison Norris

*Sylvia Romanowska

Katrina Smith

*Andrea Vogel

Alto

*Jane Berry

*Silken Conradi

Rosie Kilgannon

Rachael King

Norah Lumax

Tammy-Jo Mortensen

*Abra Louise Whitney-Forman

Assistant Conductor

Abra Louise Whitney-Forman

Tenor

Levi Chiles

James Frobb

*Raimundo Gonzales

Savio Nguyen

Gloria Wan

*Anthony Wynne

Bass

*Rob Curtis

Kurt Illerbrun

Mark Keeler

Damon MacLeod

*Adam Robertson

*Adam Sartore

^{*}Members of semi chorus in Hammerschmidt

DEPARTMENT OF MUSIC UPCOMING EVENTS

Winter Dances The U of A Concert Choir

Friday, December 2, 2011 at 8pm in Convocation Hall Featuring works by Britten, Daunais, Tormis and Whitacre Admission by donation

Mostly Mediaeval for Winds The U of A Concert Band

Sunday, December 4, 2011 at 2pm in Convocation Hall Featuring works by Norma Dello Joio, Jan Bach, Ralph Vaughan Williams, J.S. Bach and Francis McBeth Admission by donation

Music at Convocation Hall presents:

Music as Language

Sunday, January 15, 2012 at 3pm in Convocation Hall Richard Van Camp, University of Alberta Faculty of Arts Writer in Residence; William Street, saxophone soloist and conductor; Roger Admiral, piano; Brian Thurgood, percussion; the University of Alberta Saxophone and Percussion Ensembles; live electronics performed by Mark Hannesson; improvisation developed by composers Andriy Talpash & Mark Hannesson
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance

Music at Convocation Hall presents: Joseph Lambert Massart and His Time

Saturday, January 28, 2012 at 8pm in Convocation Hall Guillaume Tardif, violin & Roger Admiral, piano \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance

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CONCERT CHOIR

Winter Dances

Friday, December 2, 2011 at 8 pm Rob Curtis, Director Convocation Hall, Old Arts Building

Programme

VoiceDance (2003)

Greg Jasperse (1968-)

Figures de danse (1975)

Lionel Daunais (1901-1982)

I. Pas Grave

II. Jetés-Battus

III. Grand Écart

IV. Adagio

V. Bayadère

VI. Maryse and partner

Ingrian Evenings (1979)

Veljo Tormis (1930-)

(From the series Forgotten Peoples)

I. Röntyshkä (A dance song) I

II. Röntyshkä II

III. Röntyshkä III

IV. Chastushka (A jocular song) I

V. Chastushka II

VI. Roundelay

VII. Röntyshkä IV

VIII. Röntyshkä V

IX. Ending and Going Home

Intermission

Choral Dances from "Gloriana" (1954) Benjamin Britten (1913-1976)

I. Time

II. Concord

III. Time and Concord

IV. Country Girls

V. Rustics and Fishermen

VI. Final Dance of Homage

Ah! si mon moine voulait danser (1994) arr. Donald Patriquin (1938-)

Tonada y Cueca (1997)

Rubén Úrbiztondo (1917-)

Och jungfrun hon går i ringen (1941)

Hugo Alfvén (1872-1960)

Sleep (2002)

Eric Whitacre (1970-)

Baba Yetu (2005)

Christopher Tin (1976-)

Personnel List

DirectorRob Curtis

Soprano
Maggie Aiken
Bailey Cameron
Aly Carrigan
Riley Crockett
Natasha Fung
Rebecca Fung
Liz Garay
Holly Kroeker
Ann Koshy
Mildred Lau
Sarah Paul
Lauren Rudat
Kevyn Stokes
Alyssa Tungul

Katrina Townsend

Alto Hillary Bennett Erica Cawagas Anna Chen Ellen Clark Silken Conradi Chelsea Doi Amelia Gillese Evann Goltz Sandra Kim Ashley Kwak Tashianna Langley Jennifer Lee Kayla MacDonald Carmen Nieuwenhuis Rebecca Parsons

Lauren Trelford

Tenor
Otaviano De Morais
Peter Jones
Mike Liu
Daniel Radersma
Gloria Wan
Vincent Zheng

Bass
Barry Bilinsky
Ross Bishop
Vincent Chen
Daniel Deckner
Nicholas Diaz
Kenton Falls
Derek Fehr
Sidney M'sahel
Spencer Peacock
Dylan Reap
Krystian Sekowski

Presented by Rob Curtis in partial fulfillment of the requirements of the Doctor of Music degree

DEPARTMENT OF MUSIC UPCOMING EVENTS

Mostly Mediaeval for Winds The U of A Concert Band

Sunday, December 4, 2011 at 2pm in Convocation Hall Featuring works by Norma Dello Joio, Jan Bach, Ralph Vaughan Williams, J.S. Bach and Francis McBeth Admission by donation

Music at Convocation Hall presents:

Music as Language

Sunday, January 15, 2012 at 3pm in Convocation Hall Richard Van Camp, University of Alberta Faculty of Arts Writer in Residence; William Street, saxophone soloist and conductor; Roger Admiral, piano; Brian Thurgood, percussion; the University of Alberta Saxophone and Percussion Ensembles; live electronics performed by Mark Hannesson; improvisation developed by composers Andriy Talpash & Mark Hannesson \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

Music at Convocation Hall presents:

Joseph Lambert Massart and His Time

Saturday, January 28, 2012 at 8pm in Convocation Hall Guillaume Tardif, violin & Roger Admiral, piano \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

Music at Winspear presents: Trial by Fire

Sunday, January 29, 2012 at 3pm at the Winspear Centre for the Arts
The University Symphony Orchestra
Featuring works by Stravinsky & Schumann
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available in advance through the Department of Music
(780.492.0601| music@ualberta.ca)
or at the door on the evening of the performance

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Hear's to Your Health presents
Andrew Wan, violin; Brian Manker, cello
& Patricia Tao, piano

Monday, December 5, 2011

5pm, Foyer of the Bernard Snell Auditorium

The Department of Music and the Faculty of Medicine & Dentistry present Hear's to Your Health featuring

Andrew Wan, violin Brian Manker, cello Patricia Tao, piano

Programme

Trio in E-flat major, op. 1, no. 1

I. AllegroII. Adagio

III. Scherzo: Allegro assai

IV. Finale: Presto

Ludwig van Beethoven (1770-1827)

Sonata for violin and cello

I. Allegro II. Très vif

III. Lent

IV. Vif, avec entrain

Maurice Ravel (1875-1937)

Andrew Wan is equally at home as a soloist, chamber musician, and orchestral musician. In August of 2008, he was named co-concertmaster of the Montreal Symphony Orchestra (MSO) under Maestro Kent Nagano, making him one of the youngest concertmasters of a major symphony. His relationship with this orchestra began with performances of Elgar's Violin Concerto under Jean-Francois Rivest, which were hailed as one of the top two musical moments of 2007 by La Presse.

As soloist, he has appeared with the orchestras of Montreal, Toronto, Newfoundland, Juilliard, Aspen, and Edmonton under conductors such as Casadesus, Oundjian, DePreist and Stern. Mr. Wan has concertized extensively throughout the world, appearing in recital in venues such as Carnegie Hall, the Kennedy Center, Jordan Hall and Salle Gaveau in Paris with artists such as the Juillard Quartet, Sejong, the New Zealand Trio, and Cho-Liang Lin.

Mr. Wan received his Bachelor of Music and Master of Music Degrees from the Juilliard School under tutelage of Masao Kawasaki and Ron Copes. In 2008, he was the only violinist to be accepted into the prestigious Artist Diploma Program at Juilliard. He is currently on faculty at the Schulich School of Music at McGill University in Montreal.

The Lieutenant Governor of Alberta Emerging Artist Award, Canada Council, Anne Burrows Foundation, Alberta Foundation for the Arts, and Winspear Fund have generously supported Mr. Wan.

Solo Cellist of the Orchestre symphonique de Montréal since 1999,

Brian Manker enjoys a diverse and varied musical career as a performer and teacher. In addition to being a frequent concerto soloist with the OSM, Mr. Manker is a member of the New Orford String Quartet and the Adorno Quartet. He has performed throughout North America as a member of the Harrington String Quartet, the Cassatt Quartet, and the Atlanta Chamber Players, and performed chamber music with many distinguished artists including Walter Trampler, Laurence Lesser, Gary Graffman, Lee Luvisi, and Jean- Philippe Collard.

A Grand Prize winner as a member of the Harrington Quartet at the Fischoff National Chamber Music Competition, Mr. Manker also received a special commendation from Sir Yehudi Menuhin at the Portsmouth International String Quartet Competition. He has participated in many music festivals, including Norfolk, Blossom, Chamber Music East, Roundtop, Swannanoa, the Ottawa Chamber Music Festival, masterclasses at Orford, Domaine Forget, and at the Canton International Summer Music Academy in China. He has performed for radio, television, and internet broadcasts on the CBC, WFMT Chicago, and WQXR New York, and can be heard on numerous recordings of chamber music and of course with the OSM.

Mr. Manker enjoys a critically acclaimed sonata recital partnership with the pianist André Laplante, and is the co-director of Festival Alexandria. Currently on the faculty of McGill University, Brian Manker has also taught at West Texas State and Emory Universities.

Pianist Patricia Tao, founding member of the Guild Trio for ten years, leads an active career as performer, teacher, and concert organizer. As pianist of the Trio, she performed throughout the United States and Europe, with performances in major cities throughout North America. The Trio was also awarded the position of Trio-in-Residence at the Tanglewood Music Center. Dedicated to the performance of new works, she premiered and commissioned numerous works, including William Bolcom's Spring Trio, Sheila Silver's To the Spirit Unconquered, which she recorded on the CRI label, and Harvey Sollberger's From Winter's Frozen Stillness

As a soloist, Dr. Tao toured the United States for Columbia Artist's Community Concerts series and Europe as an "Artistic Ambassador" for the USIA. She has recorded for Arktos, Centaur and Con Brio Recordings.

She performs and tours regularly as a member of Trio Voce, with violinist Jasmine Lin and cellist Marina Hoover. Recent highlights have included performances on Stanford University's Lively Arts Series, Music Toronto, and the Music Guild of LA, the premier of a new work by Jonathan Berger, and the release of Trios of Shostakovich and Mieczyslaw Weinberg for Con Brio Recordings.

Dr. Tao received her doctorate from Stony Brook, under the tutelage of Gilbert Kalish, after studies at Harvard and Indiana Universities, where she studied with Leonard Shure and Gyorgy Sebok, respectively. She has been an Artist-in-Residence at the University of Virginia and since 2002, has taught at the University of Alberta, where she is Associate Professor of Music.

Upcoming Hear's to Your Health Performances
All concerts performed at The Walter C. Mackenzie Health
Sciences Centre, Foyer of the Snell Auditorium
All concerts begin at 5 PM | Free Admission.

Julianne Scott, clarinet; Charles Pilon, viola & Patricia Tao, piano
February 13, 2012

Ensemble Made in Canada March 22, 2012

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CONCERT BAND

Mostly Mediaeval for Winds

Sunday, December 4, 2011 at 2 pm Dr. Dennis Prime, conductor Michael Clark, graduate assistant Convocation Hall, Old Arts Building

Programme

Second Suite in F for Military Band, Op. 28 No. 2

Gustav Holst (1874–1934)

I. March

Toccata

II. Song Without Words "I'll Love My Love"

III. Song of the Blacksmith

IV. Fantasia on the "Dargason"

Rhosymedre: Prelude on a Welsh Hymn Tune

Ralph Vaughn Williams

Girolamo Frescobaldi

(1872–1958) Arr. Walter Beeler

(1583–1644) Arr. Earl Slocum

Intermission

Of Sailors and Whales: Five Scenes From Melville Francis McBeth

(b. 1933)

Allerseelen (All Souls Day) Op. 10, No. 8 Richard Strauss

(1864 - 1949)

Arr. Albert Oliver Davis Ed. Fredrick Fennell

Florentiner March Julius Fučik

(1872–1916)

Ed. John R. Bougeois

University of Alberta Concert Band Personnel List

Director Dr. Dennis Prime	Clarinet Amanda Warnock Danielle L'Heureux	Trumpet Aaron Deas Becky Hildebrand
Graduate Assistant Michael Clark	Dylan Bernhard Edward Davies Erin Walker	Brett Bouthillier Cole Madell Eric Lindemulder
Flute Darilyn Edwards Helen Shi	Heather Stock Katharine Brown Kim Davies	Mackenzie May Chris McMurren
Hsinju Tsai	Meagan Jensen	Horn
Jennifer Shelton	Megan Wruk	Alison Deas
Jessica Muckle	Nicole Spence	Erinn Backer
Katherine Griffith	Sonia Phillips	Julienne Frenette
Kathleen Baker	Tiffanie Tse	Miranda Marks
Lauren Gagnon Michael Chi	Bass Clarinet	Paul Dauphinais
Patricia Wong	Katherine Brice	Trombone
Rachelle Renaud	Shannah Barros	Jesse Hunter
Crystal J. Kegler	Shyla Gabrielson	Kaleen Clark
(Piccolo)	,	Logan Rouleau
,	Saxophone	Nolan Brost
Oboe	(Alto)	Thomas Simpson
Rochelle Nieuwenhuis		
Vincent Chen	Jay Lind	Euphonium
	Kendra Heslip	Dan Kindopp
Bassoon	Ryan Yusep	Katherine Schäfers
Kathryn Murphy Mikalina Carss	Savanhana	Tuba
IVIIKallila Garss	Saxophone (Tenor)	Carmen Nieuwenhuis
	Jinha Hwang	Sarah Grieve
	Jivtesh Garcha	Stephen Just
	Tyler Heal	
	-	-

Saxophone

(Baritone)

Erica Torok

Percussion

Jacob Ulickij

John Kwisses

Julia Tremblay

DEPARTMENT OF MUSIC UPCOMING EVENTS

Music at Convocation Hall presents:

Music as Language

Sunday, January 15, 2012 at 3pm in Convocation Hall Richard Van Camp, University of Alberta Faculty of Arts Writer in Residence; William Street, saxophone soloist and conductor; Roger Admiral, piano; Brian Thurgood, percussion; the University of Alberta Saxophone and Percussion Ensembles; live electronics performed by Mark Hannesson; improvisation developed by composers Andriy Talpash & Mark Hannesson
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

Music at Convocation Hall presents: Joseph Lambert Massart and His Time

Saturday, January 28, 2012 at 8pm in Convocation Hall Guillaume Tardif, violin & Roger Admiral, piano \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

Music at Winspear presents: Trial by Fire

Sunday, January 29, 2012 at 3pm at the Winspear Centre for the Arts
The University Symphony Orchestra
Featuring works by Stravinsky & Schumann
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available in advance through the Department of Music
(3-82 Fine Arts Building, U of A Campus | 780.492.0601|
music@ualberta.ca, or at the door on the evening of the performance

Music at Convocation Hall presents Looking Forward:
New Works by Faculty Composers

Saturday, February 11, 2012 at 8pm in Convocation Hall Featuring new works by:

Bashaw, Hannesson, Smallwood & Talpash \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

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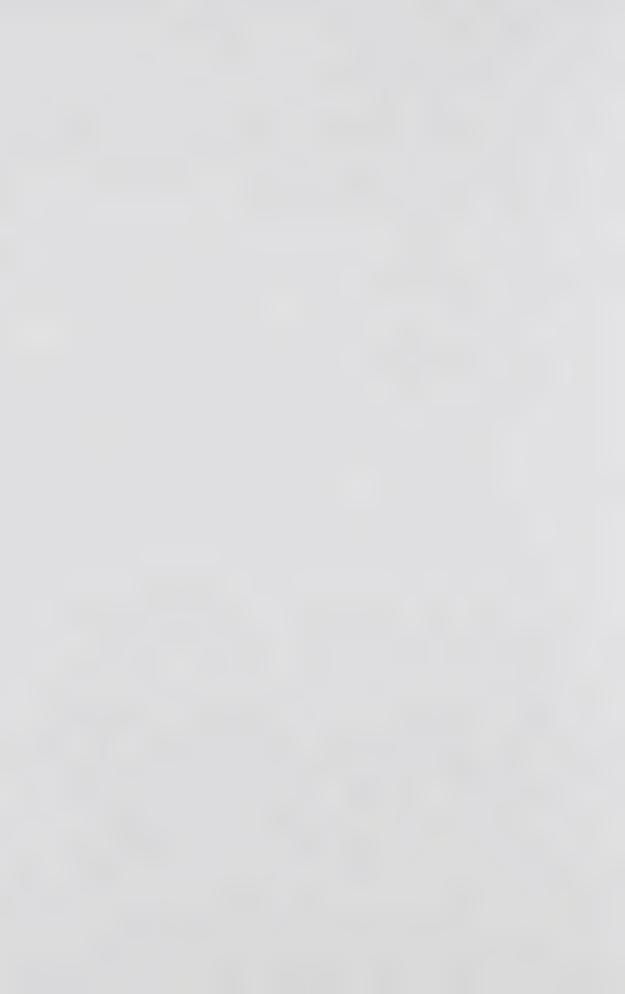
Lecture Recital

Delving Into Thresholds: Music/Image/Text

Viktoria Reiswich-Dapp, piano with Elizabeth Turnbull, mezzo-soprano Dennis J. Hayes, narrator



December 4, 2011, 8 PM Convocation Hall, University of Alberta



Delving Into Thresholds: Music/Image/Text

Lecture: Introduction and Johannes Brahms

Johannes Brahms (1897)

"O Tod wie bitter bist Du" from Vier ernste Gesänge
with Elizabeth Turnbull, mezzo-soprano

Lecture: Arno Babadjanian

Arno Babadjanian (1965)
"Toccatina" from Six Pictures

Lecture: Francis Poulenc and Conclusion

Francis Poulenc (1940/45)
"L'Histoire de Babar le petit éléphant"
Text and Illustrations: Jean de Brunhoff
with Dennis J. Hayes, narrator

I would like to thank my supervisor Jacques Després and my committee members David Gramit, Janet Scott Hoyt, Lee Livingston, and Maryam Moshaver for their continual support, guidance and encouragement. I would also like to thank the Department of Music for their generous support of this concert.

This lecture recital is presented in partial fulfillment of the requirements for the Doctor of Music degree in Piano Performance for Ms Viktoria Reiswich-Dapp.

About the Composers

Johannes Brahms (1833 – 1897) was a German performer and composer, who started his concert career at the age of ten. At 19 Brahms embarked on a short tour with the Hungarian violinist Eduard Reményi, who introduced him to Joseph Joachim, one of the greatest violinists of the 19th century. The two immediately struck up a friendship, which lasted for the rest of their lives. Through Joachim, Brahms met Liszt and Berlioz, and most important, Robert and Clara Schumann. Schumann's article 'Neue Bahnen', published in the Neue Zeitschrift für Musik, propelled the 20-year-old into the limelight. Brahms's involvement with the Schumann family quickly led to years of personal turmoil. Schumann was suffering from the late stages of neurosyphilis and tried to commit suicide in 1854. Brahms came to Clara's aid and fell in love with her, while maintaining a reverential love and active concern for her husband, now in an asylum. The friendship to Clara was lifelong and was for each the most important one of their lives. Brahms never married, although he had several serious attachments to women. He was a very private yet sociable person around his friends but possessed a well-known prickliness, sarcasm, irony, and tactlessness when approached in the wrong way. Brahms was frequently attacked in the press for his 'conservatism' by Wagner and his followers. Brahms settled in Vienna in 1871, touring as performer and conductor of his own works during autumn and winter, travelling in the spring, and composing during the summer, usually in the mountains. Brahms's fame continued to grow, and he received many medals and honours. For the last 20 years of his life, Brahms was the dominant musical figure in Vienna. When he died of cancer in 1897, the city declared a day of mourning and buried him in an honorary grave between Beethoven and Schubert.

Arno Babadjanian [Бабаджанян, Арно Арутюнович] (1921 – 1983) was an Armenian composer and pianist. By age 5 his extraordinary musical talent was recognized by composer Aram Khachaturian. At the age of 7, Babajanian entered the Yerevan State Musical Conservatory. He graduated from Talian's composition class at the Yerevan Conservatory in 1947, and in 1948 from Igumnov's piano class at the Moscow Conservatory; his composition studies were continued under Litinsky at the House of Armenian Culture in Moscow (1946–8). He taught the piano at the Yerevan Conservatory (1950-56) and was himself a brilliant pianist. He received the Stalin Prize of 1950 and 1953, was made a People's Artist of the Armenian SSR (1956) and Soviet Union (1971), and was awarded two Armenian SSR State Prizes (1967, 1983). His music draws on Khachaturian and Rachmaninoff, but is unmistakably individual, particularly in its scoring. The piano works are in a virtuoso style, liberal in their use of touch, texture, rhythm and register, and with expressive leading parts. This style was formed in the 1940s; later he introduced Prokofiev-like chromaticism, Bartókian rhythm and Schoenbergian dodecaphony into his music, achieving his best work in the Violin Sonata, the Cello Concerto and the Shest' kartin ('Six Pictures') for piano. Babadjanian's variation technique, an important feature of his music, springs from folk ornamentation, while peasant music forms the source of his irregular rhythms.

Francis Poulenc (1899 - 1963) was a French composer and pianist. Born into a wealthy bourgeois family, Poulenc could live as an artist without serious monetary

concerns. His mother introduced him to the piano at the age of five. In spite of his obvious talent and taste for music, Poulenc bowed to his father's wishes and completed a conventional classical education as a condition to be allowed to enter the Conservatoire. From 1914 to 1917 Poulenc was the pupil of Ricardo Viñes, who introduced him to musicians including Auric, Satie and Falla, as well as poets including Apollinaire, Eluard, Breton, and Claudel. He made his public début in Paris in 1917 with his first work, Rapsodie nègre, dedicated to Satie, and Stravinsky took note of him and helped him to get his first works published by Chester. Poulenc's years of study overlapped with the start of his career. Together with Milhaud, Auric, Honegger, Tailleferre and Durey, Poulenc was a member of the 'Groupe des Six' and had a certain reputation when he started to take lessons with Charles Koechlin in 1921. He was still Koechlin's pupil when he received a commission from Diaghilev for the Ballets russes in 1924 which was a great popular and critical success. He suffered his first serious bout of depression in the late 1920s and throughout his life, his letters testify to the complexity of his emotional life, which was closely bound up with his creativity. The landmarks of Poulenc's life in the 1930s were the formation of a duo with the baritone Pierre Bernac which lasted until 1959. In 1948 Poulenc made his first concert tour in the United States. He returned there regularly until 1960, to give concerts with Bernac or Duval, or to attend first performances of some of his works. In 1963 Poulenc died suddenly of a heart attack in his Paris apartment.

About the Artists

Viktoria Reiswich-Dapp was born in Angren, Uzbekistan and before the age of ten won six first prizes including the Competition of the Republic Uzbekistan. After emigrating to Germany, Viktoria was accepted as a pre-student with thirteen years in the class of Prof. Sontraud Speidel at the University of Music in Karlsruhe, Germany. She began her formal studies of Piano Performance and Piano Pedagogy in 2002 in Karlsruhe, continuing in Frankfurt a.M. with Prof. Irina Edelstein from 2004, and with Prof. Joachim Volkmann from 2007. She is now a candidate for the Doctor of Music degree at the University of Alberta with Prof. Dr. Jacques Després. Beside attending various masterclasses for solo performance with Alexander Braginsky, Victor Derivianko, Corey Hamm, Janina Fialkowska and Graig Nies among others, Viktoria Reiswich-Dapp has a keen interest in chamber music and furthered her skills in Lied at the esteemed masterclass of the Schubert Institute in Baden bei Wien in 2010. There she had classes with Elly Ameling, Barbara Bonney, Helmut Deutsch, Julius Drake, Robert Holl, Rudolf Jansen, Deen Larsen, Michael McMahon, Wolfram Rieger, and Wolfgang Holzmair.

In her research she is exploring new intermedial performance strategies that combine music with media to emphasize the simultaneity of elements and the socio-cultural context of a work of art in order to create a new meaning for the

performance and audience.

Ms. Reiswich-Dapp is the first and only performer who has won the prestigious Vanier Canada Graduate Scholarship. She was also awarded an honorary Walton J. Killam Scholarship, a Dorothy Killam Award, an F.S. Chia PhD scholarship, the President's Doctoral Prize of Distinction, a Harriet Snowball Winspear Fellowship and three Beryl Barns Memorial scholarships. Prizes at national and international

piano competitions include 19 first prizes at the German "Jugend Musiziert" competition with one first prize as a soloist on the national level, an Award of Excellence at the Frankfurt University of Music Chambermusic Competition, the Audience Award at the International Music Festival Koblenz, and a multi-year scholarship of the Yehudi Menuhin Foundation "LiveMusicNow."

Ms Reiswich-Dapp has performed as soloist, with orchestras, and in various chamber music formations in Canada, Austria, Germany, Israel, Italy, Japan, the Netherlands, Poland, Russia, Turkey, and Uzbekistan. She has also recorded several CDs in Germany and Poland.

- "... an impeccable soloist ..." Frankfurter Allgemeine Zeitung
- "... with enormous pianistic culture and exuberant expressive possession ..." Badische Neueste Nachrichten
- "... highly talented ... with pep and high precision. Her performance is marked by clarity of touch and stylistic sense ... skillful contrast of virtuous o passages and lyrical passages ... breathtaking suppleness..." Pforzheimer Zeitung

Elizabeth Turnbull, has been hailed by the critics as 'a revelation', with 'controlled passion, acute timing and glistening presence'. Her many and varied credits include appearances with major orchestras and opera companies across North America (Vancouver, Edmonton, Calgary, Winnipeg, Toronto, Ottawa, Montreal, Quebec, New York, Florida, Chicago, Dallas and San Francisco). Her roles range from the Baroque (Juno in Semele), to the Romantic (Carmen), Modern (Augusta Tabor in the Canadian premiere of The Ballad of Baby Doe) and New (creating the role of Maria Picariello in Filumena). Concert experience has included the oratorios of Bach, Handel, Mendelssohn and Saint Saens, the symphonies of Beethoven and Mahler, the songs of Brahms, Mahler, Tchaikovsky, Mussorgsky and Rachmaninov, as well as numerous new music compositions. Ms. Turnbull's discography includes 3 CDs with Toronto's Bach Consort, two recordings with the Ukrainian Art Song Project (songs of Lysenko and Stepovyi), as well as a self produced disc of Irish and Scottish Songs, entitled The Meeting of the Waters. Many of her Canadian performances have been heard across the country on CBC's Saturday Afternoon at the Opera.

Recent operatic performances have included Olga in Eugene Onegin (Opera Lyra Ottawa), Emilia in Otello (Dallas), and Zita in Gianni Schicchi (Calgary Opera). Concert performances have included Verdi's Requiem (Edmonton), Das Lied von der Erde (Edmonton, Victoria and London), Mozart's Requeim (Vancouver), Messiah (National Arts Center, Ottawa) and Bach's St. Matthew Passion (Edmonton).

Dennis Hayes, born and raised in the state of Iowa, U.S.A., graduated from Loras College, Dubuque, Iowa, with a degree in biology and chemistry. After a year in the Playwrights' Unit of the Writers' Workshop at the State University of Iowa, he spent two years in the US Army Medical Corps as a draftee working as a blood-bank technologist. After graduating from the Catholic University of America, Washington, D.C. with an M.F.A. in directing, he taught in several universities and colleges, as well as working in the professional theatre as director, actor, and stage manager. Immigrating to Canada with his family in 1968, Dennis continued to practice his academic and professional vocation at the National Arts Centre. Centaur Theatre, Factory Lab, Theatre Passe Muraille, Tarragon Theatre, St. Francis Xavier University, University of Ottawa and a number of other colleges, studios, and off-off Yonge Street companies. He is recently retired from full-time teaching in the Music Theatre Program at Sheridan College. He is past-president of Playwrights Canada, and a founding member of the Playwrights Union of Canada. Director of the successful CONFESSIONS OF AN IRISH REBEL, with Shay Duffin (nearly 7000 performances), Dennis has performed his one-man show, GROLLI'S WHORE, based on his days as a draftee, and has finished writing the book and lyrics for UNIWORLD, A CABARET, with his wife, Dinny, and Götz Dapp.

Dennis' latest play, THE WAR TRILOGY, having received a very successful first reading, is being promoted as useful for veterans groups to use in the reintegration of soldiers into civilian life, in the tradition of the Ancient Classical Greek Theatre.

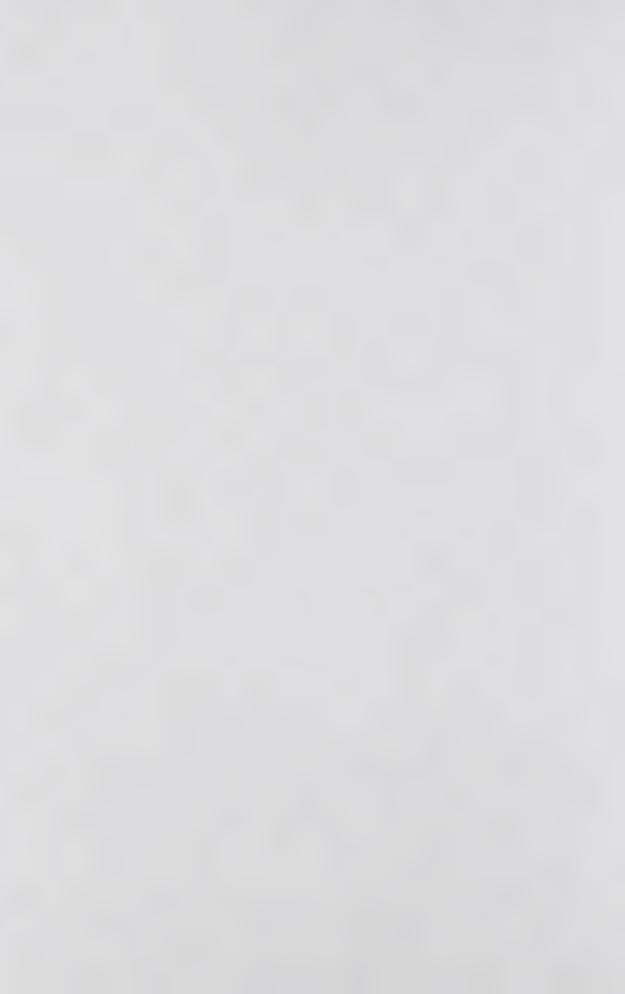






Undergraduate Composers Concert featuring The Contempo New Music Ensemble Andriy Talpash, Director

Monday, December 12, 2011 7pm, Convocation Hall



The Department of Music presents

The Undergraduate Composers Concert featuring

The Contempo New Music Ensemble

Programme

There's a Fleshless Corpse in the Attic

Jordan Gagne

Gavin Goodwin & Emily Schultz, saxophones Matthew Parsons, trumpet Josh McHan, double bass Corey Smith, guitar

Aggredi

Ryan Yusep

Gavin Goodwin & Emily Schultz, saxophones Matthew Parsons, trumpet Josh McHan, double bass

Qinhai Xia Zhou

Carlos H. Castillo

Josh McHan, double bass

We Love

Ryan Hemphill

Jackie Cornelis, voice Marie Krejcar, violin Zach Vogel, horn Jonathon Kwisses, percussion

A Fountain of Blood in the Shape of a Girl

tom merklinger

Rachel Soong, clarinet Gavin Goodwin & Eric Toombs, saxophones Matt Nickel, basson Allyson McIver, percussion

Messengers

Patrick Watkins

Rachel Soong, clarinet Gavin Goodwin & Eric Toombs, saxophones Matt Nickel, basson Allyson McIver, percussion

Department of Music Upcoming Events

Graduate Composers Concert featuring The Enterprise Quartet Tuesday, December 13 at 7pm. Studio 27, Fine Arts Building Admission by Donation

Handel's Messiah

featuring William Eddins, conductor & harpsichord, Linda Perillo, soprano, Frances Jellard, mezzo-soprano, John Tessier, tenor, Nathan Berg, baritone, i Coristi Chamber Choir, Oran & The U of A Madrigal Singers

Friday, Deceber 16 at 7:30pm, Winspear Centre for the Arts Please visit edmontonsymphony.com for ticket information

The University of Alberta Guitar Ensemble
featuring works by Albinoni, Albéniz, Bach, Dyens,
Gagné, Piazzola, Rameau, Roman & others
Friday, December 16 at 8pm, Studio 27, Fine Arts Building
Free admission

Music at Convocation Hall presents Music as Language

featuring Richard Van Camp, University of Alberta Faculty of Arts Writer in Residence; William Street, saxophone soloist and conductor; Roger Admiral, piano; Kayla Chambers, saxophone and The University of Alberta Saxophone Ensemble Improvisation developed by Andriy Talpash & Mark Hannesson Sunday, January 15 at 3pm. Convocation Hall, Old Arts Buildling \$20 Adults | \$15 Seniors | \$10 Students | \$60 Season Flex Pass Tickets available at the door on the evening of the performance

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Graduate Composers Concert featuring The Enterprise Quartet Andriy Talpash, Director

Tuesday, December 13, 2011 7pm, Studio 27, Fine Arts Building

The Department of Music presents The Graduate Composers Concert featuring The Enterprise String Quartet

Guillaume Tardif, violin Alissa Cheung, violin Charles Pilon, viola Joanne Yu, violoncello

also featuring
Katrina Smy, dancer
Ainsley Hillyard, dancer

Programme

Game for string quartet and activators Dave Wall

Db Raimundo Gonzalez

Reconstructing through a Sound Gallery Ruth Guechtal

Elusions Colin Labadie

Diwan André Mestre

I Qabd II Bast III/IV Shawq/Fana

Game for string quartet & activators - Dave Wall

Game 1 is a process of interaction, alliance formation, and rebellion. What we hear in the musicians' sounds and see in the activators' movements are reactions to individual assertions made by both musicians and activators. How do the activators work together to influence the production of sound and movement? How do they support and/or subvert each other's intentions? How are the musicians' sounds produced in reaction to activators' movement? How do these sounds in turn affect the activators? Emerging narratives reflect the decision-making processes of activators and musicians. The sense of a game is created through the effort to fulfill individual agendas in the face of other participants' agendas, either one of which may or may not support the other.

Db - Raimundo Gonzalez

There is a fundamental difference between a tone (in the dynamic, vital, magical, and or sacred sense of the word) and a musical note as part of a scale (thus in relation to other notes)" ... "A tone is a sound that has conveyed significant information to the consciousness of the hearer because its is charged with and transmits the special nature and character of the source of the sound. Thus a tone is a meaning carrying sound" ... "A musical note, on the other hand, has no meaning in itself. It has meaning only in relation to other notes." ... "The tones of archaic music were not the results of mathematical ratios; they were intimately and indissolubly associated with gods, nature spirits, cosmic elements, biopsychic states in animals and human beings, and very often a particular season or time of day. Such a mythological and vitalistic association gave each tone a communicable meaning, and made of the tone an entity with a specific character or quality of being" - Dave Rudhyar

Reconstructing through a Sound Gallery - Ruth Guechtal

Reconstructing through a Sound Gallery is the result of 4 field recordings I took in the fall of 2011 that were then transcribed for string quartet. The recordings were those of construction machines (a Bobcat and a mechanical digger), a flag pole cable that was being rhythmically driven by the wind and a cyclist whose gears were making a loud and rhythmic grinding sound. After transcribing each recording, I proceeded to fragment and reconstruct them throughout the duration of the piece presented them in their entirety at the end of the work. This process is more than a transcription of sounds, it is a means to explore extended timbral techniques for the string quartet. My thoughts in doing this were to not only reconstruct sound objects, but to create a type of sound gallery for the listener to move through.

Elusions - Colin Labadie

Elusions is my attempt at exploring an approach to patterns and repetition that is different than in my previous works. I am trying to find a balance between patterns that are imperceptible and those that are completely exposed. To achieve this, I am creating longer, more layered patterns that allow for variation, anomalies, tangents, and gradual change. The patterns lie on the edge of perception, and are often interrupted, or resist the urge to follow their logical course. What emerges is a fleeting or evasive sense of repetition—a balance between the two extremes. Elusions is in two continuous movements. The first explores the more lyrical side of the string quartet, while the second explores the sharper, more percussive sounds.

Diwan - André Mestre

Inspired by the tradition of Sufi poetry, this string quartet was written as a collection of poems. Each poem, or movement, aims to evoke one of the essential human experiences as they are understood by Sufism: Qabd (a state of contraction and fearfulness), Bast (an expansive confidence and joy), Shawq (passionate longing) and Fana (final annihilation of the self into the Divine). While attempting to communicate these experiences, the piece also searches to engages the performers in the concretion of the states through notation and structural strategies.

Department of Music Upcoming Events

Handel's Messiah

featuring William Eddins, conductor & harpsichord, Linda Perillo, soprano, Frances Jellard, mezzo-soprano, John Tessier, tenor, Nathan Berg, baritone, i Coristi Chamber Choir, Oran & The U of A Madrigal Singers

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MUSIC AT CONVOCATION HALL

PRESENTS

Words & Music
Sunday, January 15, 2012 at 3:00 pm
Convocation Hall, Old Arts Building
University of Alberta

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Programme

Sonata for saxophone (or alto horn or hom) & piano (1943)

P. Hindemith (1895-1963)

Ruhig bewegt Lebhaft Sehr langsam Lehaft

> William Street, saxophone Roger Admiral, piano

Wings (1981)

J. Tower

(b. 1938)

Kayla Chambers and William H Street, alto saxophones

Les Sept Îles (1988)

C. Lauba

(b. 1952)

Roger Admiral, piano soloist; William H Street, conductor University of Alberta Saxophone Ensemble

Smoke and Mirrors (Symbia II) for solo alto saxophone (1995)

John M. Kennedy

(1960)

William H Street, saxophone

Hymn Sacré (1844)

H. Berlioz (1803-1869)

University of Alberta Saxophone Ensemble William H Street, conductor

Devotion (2011-12)

R. Van Camp (1971)

Dedicated to Keavy Martin

Text and narration by Richard Van Camp; Music improvised by Roger Admiral (piano), the University of Alberta Saxophone Ensemble, John M Kennedy (bass) and William H Street (saxophone). Improvisation coached by Mark Hanneson.

Paul Hindemith was born in 1895 in Hanau. He studied the violin and composition with Adolf Rebner, Arnold Mendelssohn and Bernhard Sekles at the Hoch Conservatory in Frankfurt/Main. He was only twenty when he was appointed as the leader of the Frankfurt Opera Orchestra, After the end of the First World War, he returned to Frankfurt and founded the Amar Quartet in which he played the viola from 1922 to 1929. In 1923, Hindemith became a member of the organisational committee for the Donaueschingen Music Festival: it was at this festival that he gained an initial reputation following the first performance of his String Quartet Op. 16. In 1927, he was appointed as professor for composition at the Hochschule für Musik in Berlin. His career as a composer reached a first peak at the beginning of the 1930s, but with the seizure of power by the National Socialists, his works were declared as "culturally bolshevist" and disappeared from concert programs. Hindemith undertook a number of journeys to Turkey and the USA. In 1936, a final ban was issued for the performance of his works which provoked Hindemith to emigrate, initially to Switzerland and subsequently he relocated to the USA and acquired American nationality in 1946. He taught at Yale University, including the project collegium musicum for ancient music, and also gave lectures on poetry at Harvard University in 1949-50. In 1951, Hindemith took up a teaching post in Zurich and settled in Blonay on Lake Geneva. He died on in 1963 in Frankfurt/Main. (Schott Music).

John M Kennedy, American composer, conductor and double bass player, has written and produced an eclectic variety of works, ranging from mixed ensemble and solo pieces to multi-media compositions. In the 2011-2012 concert season his works have been or will be performed in Canada, Malta, Norway, the Utah Arts Festival and Los Angeles. He has recently been appointed to the master teacher roster of the Malta International Music Festival, where he will be in residence in June and July 2012. Recent performances of his work include the premiere of "From the Ground Up" by the Olympia Youth Orchestra in June 2011. His commissions include the Olympia Youth Orchestra, the Baldwin-Wallace College Wind Ensemble and the Northern Ohio Youth Orchestra. Kennedy's work has been featured in performances worldwide including his orchestral work "Portrait..." during the 1989 Salzburg Festival at the Mozarteum, and new music festivals in Kwang-ju, Korea, and Daegu, Korea. Early recognition for his work includes the Charles Ives Prize from the American Academy and Institute of Arts and Letters and a Young Composer Award from ASCAP. His work receives continuing recognition with grants from Meet the Composer, Inc., annual Standard Panel Awards from ASCAP since 1991 and Subito grants from the American Composers Forum, Los Angeles, He received his Master's and Doctoral degrees in Music Composition from the University of Michigan, Ann Arbor, where he worked with Leslie Bassett, William Bolcom, William Albright and Fred Lerdahl, Since 1994, Kennedy has been Professor of Music composition at California State University, Los Angeles, where he is director of the Pacific Contemporary Music Center. For more information on John's music visit: www.johnmkennedy.net

Richard Van Camp, writer and narrator is the 2011-2012 Writer-in-Residence in the Faculty of Arts at the University of Alberta. His novel, The Lesser Blessed, is now in production and will soon be a movie with First Generation Films. Richard is a proud member of the Dogrib (Tlicho Dene) Nation from Fort Smith, NWT, Canada and a graduate of the En'owkin International School of Writing, the University of Victoria's Creative Writing BFA Program, and the Master's Degree in Creative Writing at the University of British Columbia. His poems, short stories and novellas have been published in anthologies and journals since 1992. Three of his short stories from Angel Wing Splash Pattern, "Mermaids", "Sky Burial" and "The Night Charles Bukowski Died" have been narrated by Cree actor Ben Cardinal and broadcast nationally as radio dramas on CBC. Richard wrote for CBC's North of 60 television show under their Writer Internship Program and was a script and cultural consultant with CBC North of 60 for four seasons. He co-wrote the short movie "The Promise" with Kent Williams and Jason Alexander of Neohaus Filmworks. Much of his material is available on-line at his website: http://www.nativewiki.org/Richard_Van_Camp

Canadian pianist Roger Admiral performs solo and chamber music repertoire spanning the 18th through the 21st century. Known for his dedication to contemporary music, Roger has commissioned and premiered many new compositions. He also performs as part of Kovalis Duo with Montreal percussionist Philip Hornsey. Roger lives in Camrose. Alberta. He graduated with a DMUS degree from the University of Alberta, studying with Helmut Brauss. http://www.rogeradmiral.com/home.html

Hector Berlioz, French composer and writer, was a friend of musician and inventor Adolphe Sax. He championed the ideas of Monsieur Sax throughout their careers and wrote with glowing praise concerning the capabilities of all of Sax's musical inventions, but most importantly the musical instruments he called saxophones and designated a family, similar to the strings, the woodwinds, the brass and the new designation: the family of saxophones. He suggested that their use should be with the presence of numerous instruments of the family at the same time. As a musical introduction to the Paris community in 1844 he re-wrote his Hymn Sacré (originally for chorus) for 6 instruments created by sax, including the bass saxophone in Eb (today's baritone saxophone). In the original performance it was Sax who performed the bass saxophone part. That arrangement was unfortunately lost, however the work was re-discovered in 1974 and has been arranged for saxophone ensemble to display most members of the saxophone family of instruments in common use today.

Kayla Chambers is currently in her third year of a Bachelor of Music degree at the University of Alberta. She is the recent recipient of the Beryl Barns Memorial Undergraduate Award, the Peace River Pioneer Memorial Scholarship in Music, and the Louise McKinney Post-Secondary Scholarship. Along with studying saxophone performance, Kayla has additional interests in the areas of ethnomusicology, inter-media, fine arts education, and creative arts therapies.

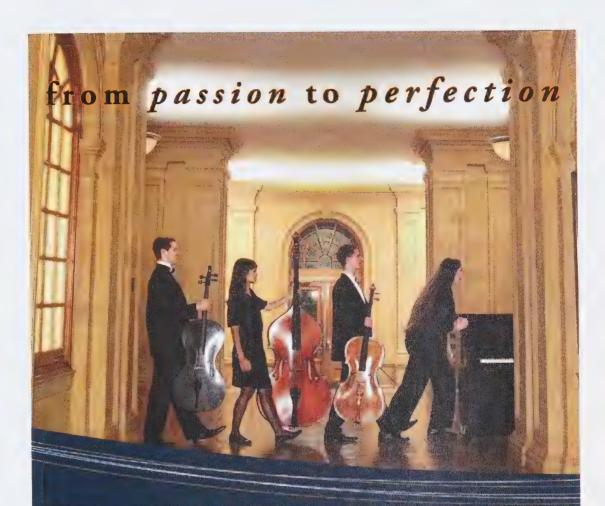
Mark Hannesson, improvisation coach, is a composer and sound artist who writes instrumental, electroacoustic and mixed works. Many of his works explore and attempt to develop the connections between instrumental and electronic music. As well, he is an active performer of live electronic music. He completed a Bachelor's degree in Music from Brandon University (Canada) and a Master's degree in Composition at the University of Alberta (Canada) where he studied with Laurie Radford, Malcolm Forsyth and Howard Bashaw. He has completed a doctorate (DMA) in Composition at the University of British Columbia under the supervision of Keith Hamel. He is a past board member of the Canadian Electroacoustic Community (CEC) and a founding member of the eMC — Experimental Music Collective, a group of composers dedicated to promoting extreme sound art. Works of his can be heard on the CEC compact discs Cache 2000 and Discontact III, on the Boreal Music Society (BEAMS) compact disc Unsound and the Modisti Netlabel release expansion sonora as well as on the Sonus website (www.sonus. ca). Mark is an Assistant Professor at the University of Alberta (Canada) teaching courses in Composition and Music Technology. He also teaches improvisation courses at the University of Alberta.

William H Street, saxophonist and conductor, works frequently in chamber and solo performances, primarily with pianist Roger Admiral and the Quatuor International de Saxophones. He tours annually with these colleagues and specializes in performances of contemporary music and selected repertory from the past. William is professor of Music at the University of Alberta.

University of Alberta Saxophone Ensemble

Allison Balcetis, sopranino saxophone (Omaha, Nebraska, USA) Kayla Chambers, soprano saxophone (Red Deer, Canada) Emily Schultz, soprano saxophone (Red Deer, Canada) Raymond Baril, alto saxophone (Edmonton, Canada) Saira Oud, alto saxophone (Fort Saskatchewan, Canada) Nian Fucho, alto saxophone (Beijing, China) Laura Kerslake, alto saxophone (Elmvale, Ontario, Canada) Justin Massey, tenor saxophone (Onoway, Canada) Dominique Shulhan, tenor saxophone (Barrhead, Canada) Erika Torok, tenor saxophone (Edmonton, Canada) Chee Meng Low, baritone saxophone (Kuala Lumpur, Malaysia) Ryan Yusep, baritone saxophone (Edmonton, Canada) Kendra Heslip, bass saxophone (Okotoks, Canada)

Joan Tower is widely regarded as one of the most important American composers living today. During a career spanning more than fifty years, she has made lasting contributions to musical life in the United States as composer, performer, conductor, and educator. Her works have been commissioned by major ensembles, soloists, and orchestras, including the Emerson, Tokyo, and Muir quartets; soloists Evelyn Glennie, Carol Wincenc, David Shifrin, and John Browning; and the orchestras of Chicago, New York, St. Louis, Pittsburgh, and Washington DC among others. Tower was the first composer chosen for a Ford Made in America consortium commission of sixty-five orchestras. Leonard Slatkin and the Nashville Symphony recorded Made in America in 2008 (along with Tambor and Concerto for Orchestra). The album collected three Grammy awards: Best Classical Contemporary Composition, Best Classical Album, and Best Orchestral Performance. In 1990 she became the first woman to win the prestigious Grawemeyer Award for Silver Ladders, a piece she wrote for the St. Louis Symphony where she was Composer-in-Residence from 1985-88. Other residencies with orchestras include a 10-year residency with the Orchestra of St. Luke's (1997-2007) and the Pittsburgh Symphony (2010-2011). Tower studied piano and composition at Bennington College and Columbia University. Her earliest works were serial in concept, but her music soon developed the lyricism, rhythmic drive, and colorful orchestration that characterize her subsequent works. She co-founded the Da Capo Chamber Players in 1969 as pianist - its accolades included the 1973 Naumburg Chamber Music Award - but also wrote several well-received pieces for the ensemble. She is currently Asher Edelman Professor of Music at Bard College, where she has taught since 1972. Her music is published by Associated Music Publishers. (Schirmer Music).



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Admission by Donation

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Joseph Lambert Massart & his time
Guillaume Tardif, violin & Roger Admiral, piano
Saturday, January 28, 8pm in Convocation Hall

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featuring the University Symphony Orchestra
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Featuring works by Stravinsky & Schumann
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Featuring new works by Bashaw, Hannesson, Smallwood & Talpash
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Dr. Andriy Talpash, director
Friday, January 27, 2012 at 8:00 pm
Convocation Hall, Old Arts Building

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Programme

Mirrors (1978)

Malcolm Forsyth

(1936-2011)

Zachary Vogel, horn; Allyson MacIvor, percussion

Kreis (1972)

Heinz Holliger

(b.1939)

Rachel Soong, Matthew Parsons, Josh McHan. Matthew Nickel (various instruments)

Dirt Road (2006)

Linda Catlin Smith

(b.1957)

Marie Kreicar, violin; John Kwisses, percussion

Failing: a very difficult piece for string bass Tom Johnson (1975)

(b.1939)

Josh McHan, bass

-Intermission-

Last Transfer (2000)

Charles Stolte (b.1969)

- I Pins and Needles
- II. Snakes and Ladders
- III. Hammer and Tongs
- IV. Building Accord

Justin Massey, soprano saxophone Emily Schultz, alto saxophone Gavin Goodwin, tenor saxophone Eric Toombs, baritone saxophone

> Allyson McIver, percussion John Kwisses, percussion Roger Admiral, piano Sandra Joy-Friesen, piano

Andriy Talpash, conductor

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Arts Building, U of A Campus | 780.492.0601 | music@ualberta.ca)
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The Department of Music presents Visiting Artist
Mayron Tsong, Steinway Artist
University of Maryland
Sunday, February 5pm at 8 pm in Convocation Hall

Featuring works by Haydn, Chopin, Scriabin & Rzewski FREE Admission

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The Northern Alberta Honour Band

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University Symphony Orchestra
Featuring the 2011/2012 Concerto Competition Winners
Friday, February 17, 2012 at 8 pm in Convocation Hall
Admission by Donation

Kilburn Memorial Concert Series presents

the 2011/12 Visiting Quartet in Residence: Afrara Quartet
Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin
Saturday, March 3, 2012 at 8 pm in Convocation Hall

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Dr. Andriy Talpash, director
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MUSIC AT CONVOCATION HALL

PRESENTS

Joseph Lambert Massart and his Time
Guillaume Tardif, violin
Roger Admiral, piano
Saturday, January 28, 2012 at 8 pm
Convocation Hall, Old Arts Building

Programme

Etudes no. 2, 8, 11, 12, from 42 études

Rodolphe Kreutzer

(1766-1831)

arr. Henry Eichheim

(1870 - 1942)

Rondo Russe. from the 2nd violin concerto in B minor (1802-1870)

Charles-Auguste de Bériot

Grande Fantaisie on themes from 'Robert le Diable' by Meverbeer op. 19

Alexandre Joseph Artôt

(1815-1845)

Romance in F minor, for solo piano (to Désirée Artôt)

Pyotr Ilych Tchaikovsky (1840 - 1893)

Rêverie et Caprice (to A. J. Artôt)

Romance op. 8 H. 88

Hector Berlioz (1803-1869)

Etude Minute in F minor

Pierre Rode

(1774-1830)

arr. Jacques Thibaud

(1880 - 1953)

Capriccio-Valse in E major op. 7

Henri Wieniawski

(1835-1880)

Intermission

Programme (Cont.)

Brindisi, Valse op. 49

Jean-Delphin Alard (1815-1888)

Zapateado, Spanish Dance op. 23 no. 2 Pablo de Sarasate

(1844-1908)

Ballade et Polonaise in G major op. 38

Henri Vieuxtemps

(1820-1881)

Paraphrase "Les Mots du Coeur"

after J. T. Radoux, op. 16

Ovide Musin (1854-1929)

Caprice Viennois op. 2

"Fritz" Kreisler (1875-1962)

Passacaglia, after Handel

César Thomson (1857-1931)

Waves at Play

Edwin Grasse (1884-1954)

Caprice

after the 'Etude en forme de Valse'

by Saint-Saëns (op. 52)

Eugène Ysaÿe (1858-1931)

Joseph Lambert Massart and his Time

Joseph Lambert Massart was born in Liège, Belgium on July 19, 1811, at a time when Niccolo Paganini was starting his European career. Despite evidence of early talent, Director Luigi Cherubini could not admit young Massart as a foreigner at the state-sponsored Conservatoire de Paris; so he pursued private instruction with Rodolphe Kreutzer. At age 32, he was, however, given a professorship at the same Conservatory and his tenure would last a remarkable 47 years.

A born teacher, Massart formed a long list of orchestra musicians and soloists, and among them were names that young violinists of today might still recognize: Fritz Kreisler, Franz Ries, Eugène Ysaÿe, Pablo Sarasate, Julius Conus, Teresina Tua, Henri Wieniawski, and many others. Many of these students became leading teachers wherever they established themselves, and so did their students (from Russia to Canada, actually). If Massart did not maintain a soloist's profile, he still enjoyed playing chamber music concerts with his wife, pianist Louise Marson. He died in Paris on February 13, 1892, at age 80.

Paradoxically, the name of Massart is rarely mentioned nowadays, and many violinists will have never collected and connected enough historical information about violinists and composers of the 19th-century to see the remarkable web of relationships that existed during this rich period of culture and creativity. Our humble effort today is to create a panorama of the Franco-Belgian era, another 'golden age' of the violin. This period is approximately delineated by the emergence of two technologies: the Tourte bow on one hand (c.1785), and the sound recording on the other (c. 1905).

The Franco-Belgian legacy is however still visible in the playing of many contemporary violinists.

Etudes no. 2, 8, 11, 12, from 42 études Rodolphe Kreutzer (1766-1831)

A foundational set of short pieces for learning the basic techniques of the instruments (violin and bow), published 1796 and used ever since – here with an embellishing accompaniment. The second etude is usually a platform to learn various strokes; the eighth has challenging string crossing patterns; the eleventh focuses on smooth shifting; and the twelfth is an etude of ascending arpeggios in a bravura manner. Versailles-born Kreutzer was one of Europe's finest violinists. Beethoven dedicated his 9th sonata five years after first meeting the composer in Vienna in 1798 (the work was however only played later by his student, Massart – Kreutzer did not like or 'understand' it).

Kreutzer taught at the Paris Conservatoire from its foundation in 1795 until 1826, and co-authored the Conservatoire's famous Methode de Violon with Pierre Rode and Pierre Baillot (both students of Viotti, who also influenced Kreutzer). Kreutzer was involved with the Paris Opera, and for it wrote some 40 operas and 19 violin concertos. Massart was taught by Kreutzer.

Rondo Russe from the 2nd violin concerto in B minor Charles-Auguste de Bériot (1802-1870)

The Belgian component of the Franco-Belgian school starts with de Bériot, a violinist and composer of some 10 concerti and various pieces and studies (over 123 opus numbers). Born in Leuven, and trained by pupils of Viotti and Viotti himself, he was highly influenced by Paganini. He toured Europe and apparently even ventured to China. De Bériot lived with and finally married opera singer Maria Malibran (their son became an important piano teacher at the Paris Conservatoire, training Ravel and Granados among others). After Malibran's death from falling off a horse, de Bériot lived in Brussels, playing little in public. Declining the offer to succeed Baillot at the Paris Conservatoire, he instead established the violin studio at the Brussels Conservatory and retired in 1852, victim of developing blindness and paralysis. Among his students were Hubert Léonard, Henri Vieuxtemps and Heinrich Wilhelm Ernst.

Grande Fantaisie on themes from 'Robert le Diable' by Meyerbeer op. 19 Alexandre Joseph Artôt (1815-1845)

We do know not much about Artôt's life and career, apart from the tours that brought him across Europe and the US, and for which he probably produced original arrangements on operatic arias like this one. He is mentioned as a serious competitor to Vieuxtemps and Léonard, and was praised for the delicacy of his playing. The Fantaisie on Robert le Diable by Meverbeer reminds us of Massart's famous concert appearance with young Franz Liszt. It was reported that Massart was interrupted as he was starting the Beethoven 'Kreutzer' sonata by an audience noisily requesting Liszt's own version of 'Robert Le Diable' (the 1831 opera was one of the first grand operas, on a libretto by Eugene Scribe). The concert marked Massart's departure from the public scene, and his growing focus on teaching the next generation of virtuosi while enjoying chamber music with friends at home. The opera scenes selected by Artôt are alternately dramatic, lyrical, pastoral, virtuosic and exhilarating.

Romance in F minor, for solo piano (to Désirée Artôt) Pyotr Ilyich Tchaikovsky (1840-1893)

Niece of Alexandre Artôt, singer Désirée Artôt also visited Russia and became Tchaikovsky's muse for a little while. She did upset the composer when she announced she was to marry a Spanish colleague singer (named de Padilla). This piece was written for the 'only woman' Tchaikovsky claimed he ever 'loved', and features two contrasting ideas, one more lyrical, one more rhythmic, to be later re-developed in other more familiar symphonic works.

Rêverie et Caprice (to A. J. Artôt) - Romance op. 8 H. 88 Hector Berlioz (1803-1869)

In this unique concert work for violin dedicated to his friend Artot, youthful Berlioz is reminiscent of Weber's 'Invitation to the Dance,' which Berlioz orchestrated in 1841 and quotes from his own opera Benvenuto Cellini. This version was prepared by Henri Marteau (1874-1934), a pupil of Léonard, who became professor in Geneve and then succeeded Joachim in Berlin. It is interesting to note that Berlioz was once rescued from heavy debt by Niccolò Paganini, who honoured his commission of a viola concerto (the 1834 *Harold in Italy*, never performed by Paganini) and called the composer 'the heir of Beethoven'.

Etude Minute in F minor Pierre Rode (1774-1830) arr Jacques Thibaud (1880-1953)

Rode was Viotti's favorite pupil, and was often described as a milder and more refined Viotti. He also gained the favor of Napoleon and travelled to St. Petersburg and Moscow where he stayed a few years. Beethoven dedicated his 10th sonata to Rode, upon his visit to Vienna. His concertos are rarely played, though his 24 'Beethovenian' caprices are still used today (This is the 18th caprice, expertly harmonized by Thibaud, a violinist who reached superstar status in the first half of the 20th century).

Capriccio-Valse in E major op. 7 Henri Wieniawski (1835-1880)

Born in Lublin, Poland (then part of the Russian Empire). Wieniawski was at 8 a student of Massart at the Paris Conservatoire, graduating at 12. He toured with his brother pianist and started publishing at 14 years. Anton Rubinstein brought him to St. Petersburg to lead the Russian Musical Society's orchestra and string quartet and teach. Wieniawski then successfully toured with Rubinstein from 1872 to 1874 in the United States. and interrupted his travels to assist his friend Henri Vieuxtemps as violin professor at the Brussels Conservatoire in 1875. His own health also declined in Brussels, impacting his later touring project back to Russia, where he died. His successor in Russia was Leopold Auer, who trained the next generation of virtuosi (Elman, Heifetz, and others). Immediately following his Souvenir de Moscow (op. 6), the Capriccio-Valse features Wieniawski's elegant technique, one that is perfectly suited to the salon atmosphere (with a few touches of his unique staccato stroke).

Intermission

Brindisi, Valse op. 49 Jean-Delphin Alard (1815-1888)

A pupil of Habeneck and Fetis, successor to Baillot (to the disappointment of Dancla who hoped to succeed his teacher) Alard was a long-standing colleague of Massart at the Conservatoire (he taught from 1843 to 1875), and son in law of luthier Jean-Baptiste Vuillaume. He wrote 'Ecole du Violon', adopted by the Conservatoire curriculum, and invested important efforts in collecting violin repertoire from the previous century. His most important student was Pablo de Sarasate. This piece is elegant, pointed, and eminently violinistic.

Passacaglia after Handel César Thomson (1857-1931)

A student of Dupuis and Massart, but also Vieuxtemps, Wieniawski, and Léonard, César Thomson was by age 16 acclaimed as the holder of the world's best violin technique, a claim that can be verified in many of his highly original compositions. He became attached to the service of a private orchestra and resolved to build a castle in Lugano, Switzerland. He then became professor at the Liège Conservatory, and succeeded Ysaÿe at the Bruxelles Conservatory in 1897. Later on, he was appointed to Ithaca College and Juilliard School in the United States. His students include Johann Halvorsen (the author of a more familiar version of this work, set as a string duet), Paul Kochanski, and the Flonzaley Quartet.

Waves at Play Edwin Grasse (1884-1954)

Born in NYC and blind from infancy, Edwin Grasse studied with César Thomson in Brussels and earned the highest awards there before returning to NYC where he regularly performed in Carnegie Hall, Steinway Hall and Town Hall, as violinist or organist. This short piece was composed in 1914. Many of his compositions are still awaiting revival.

Caprice after the 'Etude en forme de Valse' by Saint-Saëns (op. 52) Eugène Ysaÿe (1858-1931)

Another great violinist born in Liège, Belgium, Eugène Ysaÿe was a giant in his day, and the revered friend of many artists and composers. Following studies with Wieniawski and Vieuxtemps, he became concertmaster of the Bilse Orchestra, predecessor of the Berlin Philharmonic. At 28, he was appointed professor at the Brussels conservatory and appeared at the popular Concerts Colonne in Paris, which launched a touring career as soloist. He was offered the conducting post at the NY Philharmonic but declined in 1898, however opted for conducting the Cincinnati orchestra in 1918 when health problems stopped his concertizing. Debussy, Franck and Chausson dedicated him famous works. He taught Joseph Gingold, William Primrose, Nathan Milstein, Louis Persinger, Mathieu Crickboom, Jascha Brodsky, and many others. Saint-Saëns' *Etude en forme de Valse*' is the last of 6 etudes for piano (1877).

Canadian violinist Guillaume Tardif trained at the Eastman School (DMA) and the Conservatoire du Quebec (Premier Prix). He regularly embarks on recital tours and appeared as soloist with orchestras in Asia, Europe, South and North America – recently at Carnegie Hall, performing *Paganini's 24 Caprices*. His playing of standard repertoire, lesser-known repertoire and original compositions has often been broadcast on radio and TV networks, and his recordings have been issued on the Dell'Arco label.

Guillaume Tardif is Associate Professor of violin and Area Coordinator for Strings and Chamber Music at the Department of Music, University of Alberta. He has been a guest professor at various universities and conservatories, and was recently named a visiting professor at the University of Innsbruck, Austria. He manages a chamber concert series as leader of the Enterprise String Quartet and is president of the Alberta String Association. Various granting agencies have supported his research and community initiatives.

Canadian pianist Roger Admiral performs solo and chamber music repertoire spanning the 18th through the 21st century. Known for his dedication to contemporary music, Roger has commissioned and premiered many new compositions. He also performs as part of Kovalis Duo with Montreal percussionist Philip Hornsey. Roger lives in Camrose, Alberta.

Roger studied at the Royal Conservatory of Music (Toronto), University of Western Ontario, and the University of Alberta (where he graduated with a Doctor of Music degree). His main teachers were Virginia Blaha, Peter Smith, Arthur Rowe, and Helmut Brauss.

Recent performances include recitals with baritone Nathan Berg at Lincoln Center (New York City), contralto Marie-Nicole Lemieux at Symphony Under the Sky (Edmonton), violinist Ilya Kaler at Convocation Hall (Edmonton), violinist Guillaume Tardif at Carnegie Hall (New York City), and with New Music Concerts conducted by Robert Aitken (Toronto). Currently, he coaches contemporary chamber music at the University of Alberta.

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Featuring new works by Bashaw, Hannesson, Smallwood & Talpash
Saturday. February 11, 2012 at 7 pm in Convocation Hall
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available at the door on the evening of the performance only

Music at Winspear presents: Variations for Winds

Featuring The Symphonic Wind Ensemble with special guests
The Northern Alberta Honour Band

Sunday. February 12, 2012 at 3 pm at the Winspear Centre for the Arts

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available in advance through the Department of Music (3-82 Fine Arts
Building, U of A Campus | 780.492.0601| music@ualberta.ca)
or at the door on the evening of the performance

University Symphony Orchestra
Featuring the 2011/2012 Concerto Competition Winners
Friday, February 17, 2012 at 8 pm in Convocation Hall
Admission by Donation

Kilburn Memorial Concert Series presents
the 2011/12 Visiting Quartet in Residence: Afiara Quartet
Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin
Saturday, March 3, 2012 at 8 pm in Convocation Hall
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Music at Convocation Hall presents:

German Baroque Chorale Partitas

Marnie Giesbrecht, organ

Friday, March 9, 2012 at 8pm in Convocation Hall

Featuring works by Bohm, Walther, Bach & Krapf \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

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Trial by Fire
featuring
University Symphony Orchestra
Sunday, January 29, 2012 at 3 pm
Winspear Centre for the Arts
Petar Dundjerski, conductor

Programme

Egmont Overture, Op. 84 (1809)

Beethoven (1770-1827)

Slavonic Dance No. 3 in Ab Major, Op. 46 (1878)

Dvorak (1841-1904)

The Firebird Suite (1919 orchestration)

Stravinsky (1882-1971)

1. Introduction

II. Ronde des princesses

III. Danse infernale du roi Kastcheï

IV. Berceuse

-Intermission-

Symphony No. 2, Op. 61 (1845)

Schumann (1810-1856)

I. Sostenuto assai - Allegro ma non troppo

II. Scherzo: Allegro vivace

III. Adagio espressivo

IV. Allegro molto vivace

Personnel List

Conductor Petar Dundjerski

Violins I/II Becky Best-Birtwistle Misun Choi Alissa Cheung Erin Dockery Shuxiang Fang Simon Fung Khloe Heard Keisha Hoffman Cynthia Johnston **Marie Krejcar Charles Nokes Adam Pappas Mirabyeol Park Kathleen Pickford Daniel Unterweger **Tara Vongpaisel **Arlan Vriens Melody Yee

Viola Allan de Caen Connie Dykstra Kenneth Heise Julia Hui Darrell Soetaert Jon Styles

Cello
Kathleen de Caen
Andrea Cooke
Remko van den Hurk
Jeanie Kim
Rebecca Lysay
Brian Neeland
Kate Woodman

Bass Kris Chlebek Selahattin Karadagli Stephane Krims Josh McHan Lindsay Woolgar

Flute/Piccolo
Adam Ferland
Jessica McMillan
Lara Hyde
Philippe de Montigny
Jessica Rogers

Oboe Noëlle Byer Christa Eriksson

Clarinet
Joshua Iverson
Ellie Neufeld
Daniela Pagliuso
Rachel Soong

Bassoon Matt Nickel Douglas Ridgway Emily Tam

Horn Michael Clark Peter Clark Margaret Fischer Joanna Wreakes

TrumpetMatthew Parsons Glenn Skelton Christopher Young

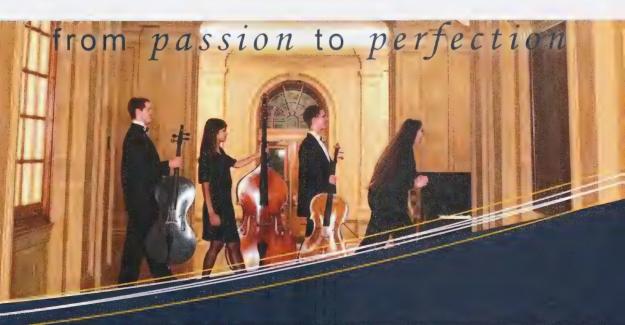
Trombone Lynn Atkin Kaleen Clark Robert Johnson

Tuba Michael Gust

Percussion Jonathan Blackley Jonathan Taylor Hyejin Lee Allyson MacIvor

PianoDa-Young Yoon

Harp Samantha Spurrier



Founded in 1945, the University of Alberta Department of Music is dedicated to continued excellence and innovation in the creation, performance, study and teaching of Music. Offering distinct routes in Undergraduate studies, students passionate about a pursuing a professional life in music are invited to complete a Bachelor of Music in Composition & Theory, Music History, Performance, School Music or World Music. Applications open now through May 1, 2012. Apply today.

DEPARTMENT OF MUSIC UPCOMING PERFORMANCES

The Department of Music presents

Mayron Tsong, Steinway Artist
University of Maryland
Sunday, February 5pm at 8pm in Convocation Hall
Featuring works by Haydn, Chopin, Scriabin & Rzewski
FREE Admission

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Music at Winspear presents:

University of Alberta Opera Performance: Orphee aux Enfers
Sunday, March 25, 2012 at 3pm at the Winspear Centre for the Arts
Featuring the University of Alberta Opera Performance
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available in advance through the Department of Music (3-82 Fine Arts Building,
University of Alberta | 780.492.0601 | music@ualberta.ca)
or at the door on the day of the performance

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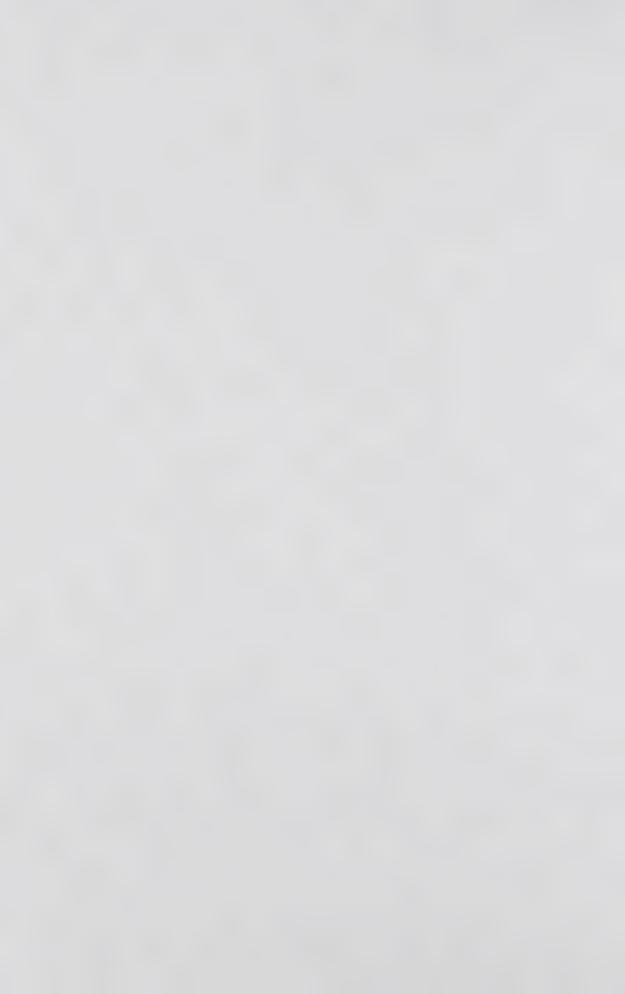
The Department of Music Faculty Recital Series presents:

Brass Quintery

Original Music for Brass Quintet

Thursday, February 2, 2012 at 7:30 pm

Convocation Hall, Old Arts Building



Brass Quintery: Original Music for Brass Quintet Thursday February 2, 2012 7:30 pm Convocation Hall, University of Alberta

PROGRAM

Galliard battaglia from Ludi musici Book I

Samuel Scheidt

(1587-1654)

Canzona Prima a 5

Giovanni Gabrieli

(1554-1612)

Three Pieces for Brass

Ludwig Maurer (1789-1878)

I. Maestoso alla marcia

II. Andante con moto

III. Allegro grazioso, un poco agitato

Quintet for Brass, op. 5

Viktor Ewald (1860-1935)

I. Moderato

II. Adagio (non troppo lento) - Allegro vivace - Adagio

III. Allegro moderato

Intermission

Dance (1972)

Wilke Renwick

(b. 1922)

Quintet (2001)

Michael Kamen (1948-2003)

Four Pieces for brass quintet (1979)

Malcolm Forsyth (1936-2011)

I. Intrada Olimpiada

II. Riverspirit

III. Renaissance Dance

IV. Triangles

Vuelta del Fuego (Ride of Fire) (2007)

Kevin McKee (b. 1980)

Russell Whitehead, trumpet Robin Doyon, trumpet Allene Hackleman, horn Kathryn Macintosh, trombone Scott Whetham, tuba Following university, Kathryn joined the Edmonton Symphony Orchestra as Assistant Principal Trombone. She has also performed with the Kitchener-Waterloo Symphony, the Hamilton Philharmonic and the Calgary Philharmonic. She has played for CBC's Music at Winspear with brass quintet as well as the Tarragon Tea Orchestra. She frequently appears in faculty chamber music concerts at the University of Alberta and solo recitals at King's University College.

In 2009 and 2010 Kathryn went to Domaine Forget where she attended masterclasses with Alain Trudel, Joe Alessi (New York Philharmonic), Michael Mulcahy (Chicago Symphony) and Peter Sullivan (Pittsburgh Symphony).

Kathryn is on the faculty of King's University College and also teaches privately.

Scott Whetham joined the Edmonton Symphony Orchestra as Principal Tuba in 1984, and with them has performed the concertos of John Williams and Vaughan Williams. He is on fifteen of the orchestra's recordings. A highlight for him was the ESO 1994 "Northern Lights Tour".

Other orchestras and ensembles with which he has performed include the Calgary Philharmonic, Vancouver Symphony Orchestra, the Vancouver Opera and Ballet Orchestras, Broadway's touring production of Annie, and the National Symphony Orchestra of Peru. He has taught at the University of Regina, The Banff International Festival of Youth Orchestras and currently teaches tuba at the University of Alberta and MusiCamp Alberta (formerly MusiCamrose).

Mr. Whetham began playing tuba in the North Vancouver Youth Band, under the direction of Arthur Smith. He studied with Dennis Miller (Vancouver Symphony), with further training at the National Youth Orchestra of Canada and the Eastman School of Music. Attending classes of Arnold Jacobs, Roger Bobo, Richard Erb and Christopher Leuba (horn) were additionally inspiring. He has been featured in broadcasts on the CBC as both performer and composer. His *Nonet for Brass - After Emily Carr* was recently premiered at the International Women's Brass Conference in Toronto.

In Edmonton, he plays with the Tarragon Tea Orchestra (a European style salon orchestra), a tuba quartet and a basement rock band. Scott collects extremely boring postcards and is learning how to winter cycle after making the decision to go carless.

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A gift to the Department of Music makes it possible for us to offer outstanding educational opportunities, improved performance and teaching facilities, well-maintained instruments and experiences designed to enhance our students' education and expand our faculty's presence internationally. Your donation helps realize the potential of our students and through them, enrich our community and our world.

Each donation makes a difference. It means new opportunities for our students. It can fund new research, provide new learning experiences, build new spaces or give the gift of education to a student who would otherwise not have the possibility.

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DEPARTMENT OF MUSIC UPCOMING EVENTS

Department of Music Faculty Recital Series presents:

Poulenc for Winds

Featuring works by Francis Poulenc Monday, February 6 at 8 pm in Convocation Hall

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

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The Department of Music presents



MAYRON TSONG, Steinway Artist
Visiting Artist from the University of Maryland
Sunday, February 5 at 8pm
CONVOCATION HALL, Old Arts Building
University of Alberta
FREE ADMISSION



Programme

Sonata in C major, Hob.XVI:50

Franz Joseph Haydn (1732-1809)

Allegro Adagio Allegro molto

Prelude in c sharp minor, op.45

Frederic Chopin (1810-1849)

Barcarolle, Op.60

Frederic Chopin

Intermission

Preludes, op. 11

Alexander Scriabin (1872-1915)

Winnsboro Cotton Mill Blues

Frederic Rzewski (b. 1938)

Steinway Artist, Mayron Tsong, has been taken by her performances around the globe to almost every state in the continental United States, as well as Canada, Russia, Sweden, Italy, Taiwan, Hong Kong and China. After her solo recital Debut at Carnegie Hall's Weill Recital Hall, Harris Goldsmith of The New York Concert Review praised it as "an enlivening, truly outstanding recital." Fanfare Magazine called her "a genius, pure and simple... perhaps, a wizard."

After the release of her first CD by Centaur Records, rave reviews in American Record Guide and Fanfare Magazine compared her playing to Horowitz, Pollini, Andsnes and Laredo, saying "her technique is dazzling, yet subjugated to a controlling intellect and deeply felt sensitivity that removes her from the category 'virtuoso' by nature of her long-range artistic vision."

Winner of numerous competitions and prizes, Mayron has performed and interviewed for many radio broadcasts, including CBC Radio in Canada. WDAV in North Carolina, WFMT Radio in Chicago, Radio 4 in Hong Kong and NPR's "The State of Things." She has appeared as soloist with orchestras around the world, including the St. Petersburg Chamber Philharmonic (Russia), Symphony North (Houston), Longview Symphony Orchestra (Texas), North Carolina Symphony, Red Deer Symphony Orchestra (Canada), and Lethbridge Symphony Orchestra (Canada), Equally active in chamber music collaborations, her summers have taken her to festivals across the United States, Prague, Germany and Italy, including Eastern Music Festival, Prague International Piano Masterclasses and Schlern International Music Festival and Orfeo Chamber Music Festival in Italy. Her collaborations with some of the finest chamber groups and musicians in North America include Jeffrey Zeigler (of the Kronos Quartet), Brentano String Quartet, Philharmonic Quintet of New York, Miró String Quartet, Vega String Quartet, James Campbell, George Taylor and Antonio Lysy. She was an invited guest of the Obama Administration at the White House for an evening of Classical Music in 2009.

A native of Canada, Mayron is one of the youngest musicians to complete a Performer's Diploma in Piano from the Royal Conservatory of Toronto at age 16. While still a student, she was awarded the Millennium Prize for Russian Performing Arts, and she is a three-time recipient of The Female Doctoral Students Grant, a competition that encompasses all disciplines nationwide, awarded by the Government of Canada. Holding graduate degrees in both Piano Performance and Music Theory from Rice University, her impressive pedigree boasts distinguished teachers like John Perry, György Sebök, Robert Levin, Anton Kuerti and Marilyn Engle.

Gaining recognition as a pedagogue herself, she has appeared around the world as a master class clinician, lecturer, judge and Visiting Professor.

She was recently added to Who's Who Among Professional Artists as well as Who's Who Among American Teachers & Educators, and she is an Honorary Member of the Tingshuset Music Society in Sweden along with prominent Swedish Artists like Martin Fröst and Christian Lindberg

Mayron is currently Artist Teacher of Piano and Associate Professor at the School of Music at the University of Maryland. She previously served as Head of Keyboard Studies at the University of Lethbridge and at the University of North Carolina at Chapel Hill.

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Contempo New Music Ensemble
Adriy Talpash, conductor
Monday, March 17th at 7 pm in Convocation Hall
Admission by Donation

Music at Convocation Hall presents:
Connected: Celebrating Three Pivotal Composers
Jacques C. Despres, piano
Friday, March 23, 2012 at 8 pm in Convocation Hall

Featuring works by three pivotal composers: Beethoven, Liszt & Debussy \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

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The Department of Music Faculty Recital Series presents

Poulenc for Winds

Monday, February 6, 2012 at 8 pm Convocation Hall, Old Arts Building

Programme

Sonata for flute and piano

Francis Poulenc (1899-1963)

- I. Allegro malinconico
- II. Cantilena
- III. Presto giocoso

Shelley Younge, flute Janet Scott Hoyt, piano

Elegy for horn and piano

Allene Hackleman, horn Janet Scott Hoyt, piano

Sonata for clarinet and piano

- I. Allegro Tristamente
- II. Romanza
- III. Allegro Con Fuoco

Julianne Scott, clarinet Janet Scott Hoyt, piano

Intermission

Sonata for oboe and piano

- I. Elegie
- II. Scherzo
- III. Deploration

Lidia Khaner, oboe Janet Scott Hoyt, piano

Sextet for flute, oboe, clarinet, bassoon, horn and piano

- I. Allegro vivace
- II. Divertissement
- III. Finale

Shelley Young, flute Lidia Khaner, oboe Julianne Scott, clarinet Matthew Howatt, bassoon Allene Hackleman, horn Janet Scott Hoyt, piano The brilliant French composer, Francis (Jean Marcel) Poulenc, was born into a wealthy family of pharmaceutical manufacturers. His mother, an amateur pianist, taught him to play, and music formed a part of family life. At 16, he began taking formal piano lessons with Ricardo Viñees.

A decisive turn in his development as a composer occurred when Francis Poulenc attracted the attention of Erik Satie, the arbiter elegantiarum of the arts and social amenities in Paris. Deeply impressed by Satie's fruitful eccentricities in the then-shocking manner of Dadaism, Poulenc joined an ostentatiously self-descriptive musical group called the Nouveaux Jeunes. In a gratuitous parallel with the Russian Five, the French critic Henri Collet dubbed the "New Youths" Le Groupe de Six, and the label stuck under the designation Les Six. The 6 musicians included, besides Poulenc: Auric, Durey, Arthur Honegger, Milhaud, and Tailleferre. Although quite different in their styles of composition and artistic inclinations, they continued collective participation in various musical events. Les Six also had links with Erik Satie and Jean Cocteau.

Francis Poulenc embraced the Dada movement's techniques, creating melodies that would have been appropriate for Parisian music halls. From 1918 to 1921 he served in the French army, and then began taking lessons in composition with Koechlin (1921-1924). An excellent pianist, Poulenc became in 1935 an accompanist to the French baritone Pierre Bernac, for whom he wrote numerous songs.

Compared with his fortuitous comrades-in-six, Francis Poulenc appears a classicist. He never experimented with the popular devices of "machine music," asymmetrical rhythms, and poly-harmonies as cultivated by A. Honegger and Milhaud. Futuristic projections had little interest for him; he was content to follow the gentle neo-Classical formation of Ravel's piano music and songs. Among his other important artistic contacts was the ballet impresario Diaghilev, who commissioned him to write music for his Ballets Russes. He also, throughout his career, borrowed from his own compositions as well as those of Mozart and Camille Saint-Saëns.

Apart from his fine songs and piano pieces. Francis Poulenc revealed himself as an inspired composer of religious music. Later in his life, the loss of some close friends, coupled with a pilgrimage to the Black Madonna of Rocamadour, led him to rediscovery of the Catholic faith and resulted in compositions of a more sombre, austere tone. Of his choral works Stabat Mater and Gloria are notable. He also wrote remarkable music for the organ, including a concerto that is considered among the most beautiful concertos organists have in repertoire. A master of artificial simplicity, he pleases even sophisticated listeners by his bland triadic tonalities, spiced with quickly passing diaphonous discords. Among his last series of major works is a series of works for wind instruments and piano. He was particularly fond of woodwinds, and planned a set of sonatas for all of them, yet only lived to complete four: sonatas for flute, oboe, clarinet, and the Elegie for horn. (Biography borrowed from bach-cantatas.com)

Janet Scott Hoyt is one of the most sought-after collaborators in the Canadian music scene. Active as a chamber musician, soloist and recording artist, performances have taken her across Canada, United States and to Europe.

Born and raised in Alberta, she graduated from the University of Alberta, furthering her studies in Europe and at The Banff Centre. As a collaborative pianist, her relationship with The Banff Centre continued over three decades of performing with aspiring students and internationally established artists. In 1998, Janet Scott Hoyt joined the faculty of the University of Alberta, where she acts as Associate Chair of the Department of Music and supervises a graduate program in piano pedagogy. An award winning teacher, her interest and expertise in educating young musicians results in frequent invitations from across the country for workshops, masterclasses and festival adjudicating.

Shelley Younge has held the position of Assistant Principal Flute of the Edmonton Symphony Orchestra since 1978, and has been a featured soloist on many occasions. Other orchestral duties have included the Banff Festival Orchestra, Banff Opera, Banff Ballet Orchestra, the Alberta Baroque Ensemble, Pro Coro Canada and the Edmonton Chamber Players Orchestra. She has been featured soloist with the Alberta Baroque Ensemble, Saskatoon Symphony and the Edmonton Symphony.

A frequent performer of chamber music on CBC radio and television, Shelley has appeared in recital with such notable performers as Celtic harpist Mary O'Hara, and the late Lois Marshall. She is very active as a chamber musician with harpist Nora Bumanis, pianist Sylvia Shadick Taylor, and can be heard on CD with the St. Crispin's Chamber Ensemble.

Ms Younge's long teaching career has produced many professional flutists around the world. She has taught for many years at MusiCamrose and the Banff International Music School, and is presently teaching at the University of Alberta, where she was recently the recipient of the Francis Winspear Visiting Professor position.

Shelley received her Bachelor of Music from the renowned Indiana University School of Music, and has studied or attended masterclasses with Julius Baker (New York Philharmonic), Walfred Kujala (Chicago Symphony), Jim Walker, William Bennett, James Galway and the late Jean-Pierre Rampal.

Lidia Khaner has performed as Principal Oboe with the Edmonton Symphony Orchestra since 1996. She studied oboe in her native Poland at the Warsaw Academy of Music and graduated With Distinction in 1987. As a member of the Sinfonia Varsovia and the Polish Chamber Orchestra, she toured around the world playing both orchestral parts and solo concerts. During a sabbatical, she studied in Germany at the Stuttgart Hochshule für Musik with Ingo Goritzki and played with the Deutsche Kammerakademie.

Lidia played Principal Oboe with the Sinfonia Helvetica from 1992 to 1997. She has recorded works for the KOS label, the Polish radio and television network, CBC and Arktos Recordings. Lidia has performed and recorded solo concerti with the Alberta Baroque Ensemble and soloed with the Edmonton Symphony and the Edmonton Chamber Orchestras. She teaches at the University of Alberta.

In 2003 she released two CDs, of oboe and piano music with Janet Scott Hoyt and Mozart chamber music for oboe and strings. Her latest release Inspiration, on Edmonton's Arktos Recordings label, unites her once again with Janet Scott Hoyt in music by Poulenc, Saint-Saëns, Britten and Lai. Ms. Khaner has earned her second degree black belt in Tae Kwon-Do.

Born in Calgary, Julianne Scott has preformed and studied in both the United States and Canada. She is currently the Principal Clarinetist of the Edmonton Symphony, and from 2007-2009 Julianne was the Principal Clarinet with the Colorado Springs Philharmonic. She attained her Bachelor's of Music in clarinet performance from the University of Toronto in 2006, where she was as a student of Joaquin Valdepenas. She then studied with Yehuda Gilad at the University of Southern California, where she received her Master's Degree.

Julianne has appeared as a soloist with the Colorado Springs Philharmonic and the Edmonton Symphony Orchestra. She has spent summers participating in a variety of festivals including the Aurora Chamber Music Festival, Sunflower Music Festival, Aspen Music Festival, the Spoleto Festival, the Music Academy of the West, and touring with the National Canadian Youth Orchestra. Julianne currently resides in Edmonton where she is on the clarinet faculty at the University of Alberta, and is a Rico Performing Artist.

Matthew Howatt began his studies in Edmonton with Diane Persson before graduating from the University of British Columbia under the tutelage of Jesse Read. Other teachers include Christopher Millard, Ivor Rothwell, and Christopher Palmer.

Matthew Howatt was recently appointed the second bassoonist with the Red Deer Symphony Orchestra. He frequently appears with the Edmonton Symphony Orchestra on both bassoon and contrabassoon. A founding member of the reed ensemble WindRose Trio, he was honored with an award for "Best Classical Recording" by the 2009 Western Canadian Music Awards in recognition of the groups first CD "Path of Contact."

In 2010 he premiered a bassoon sonata written for him by Edmonton composer Joseph Lai. He has performed the Concerto in F and the Hungarian Andante and Rondo by Carl Maria von Weber with the Concordia College Orchestra. He is particularly passionate about teaching and promoting the bassoon to young people. Since 2006 Mr. Howatt has been the bassoon instructor at MusicCamp Alberta.

In 2010 with assistance from the Edmonton Arts Council, Mr. Howatt performed over twenty solo bassoon shows to elementary school children across Edmonton. He has also organized the First and Second Annual Edmonton Bassoon Bash. This event takes place in May attracts bassoonists from across Northern Alberta for a full day of recitals, chamber music, masterclasses, and seminars. Mr. Howatt teaches privately at his home studio and also at numerous clinics across Edmonton.

Allene Hackleman has been principal horn of the Edmonton Symphony Orchestra since 2004. A native of Vancouver, Allene studied horn with Martin Hackleman, continuing undergraduate work at the University of Cincinnati.

Ms. Hackleman has performed with the National Symphony and the Montréal Symphony, and has performed concerti with the Edmonton Symphony, Alberta Baroque Ensemble and the Victoria Symphony. She is a member of the Summit Brass Ensemble and is on their most recent CD release, and teaches at the Rafael Mendez Brass Institute in Denver, Colorado. Allene enjoys chamber music and has been a guest artist at the Festival of the Sound in Parry Sound, Ontario, and was also featured at the International Women's Brass conference in 2010. She teaches at the University of Alberta.

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Music at Convocation Hall presents: German Baroque Chorale Partitas Marnie Giesbrecht, organ

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Contempo New Music Ensemble
Andriy Talpash, conductor
Monday, March 17th at 7 pm in Convocation Hall
Admission by Donation

Music at Convocation Hall presents:
Connected: Celebrating Three Pivotal Composers
Jacques C. Despres, piano
Friday, March 23, 2012 at 8 pm in Convocation Hall

Featuring works by three pivotal composers: Beethoven, Liszt & Debussy \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

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LOOKING FORWARD

New Works by Faculty Composers
Bashaw | Hannesson | Smallwood | Talpash
Saturday February 11 7pm
Convocation Hall, OldArts Building



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Programme

Improvisation

Roger Admiral Mark Hannesson Scott Smallwood

Minimalisms II (2005)

Howard Bashaw (b. 1957)

Proto 1 Proto 2 Retro

Roger Admiral, piano

Casimo's Stars (2012)* (electroacoustic work)

Scott Smallwood

(b. 1969)

Bottles of Rain (2012)*

Mark Hannesson

(b. 1968)

Roger Admiral, piano

The Safety of Blankets (2012)*

Fermented Wasteland (2012)*

Mark Hannesson

(electroacoustic work)

Andriy Talpash

(b. 1974)

Interiors (2012)*

Scott Smallwood

William Street, baritone saxophone Ken Read, bass trombone Alden Lowrey, tuba Roger Admiral, piano

^{*} indicates premiere performance.

Originally from White Rock, British Columbia, Canadian composer Dr. Howard Bashaw is a graduate of the University of British Columbia (DMA, 1989). Appointed in 1993, he is currently Professor of Music at the University of Alberta where he teaches composition, orchestration, theory and analysis. He has also taught at the University of British Columbia and at the Université Canadienne en France.

Working in the acoustic medium. Bashaw has composed for a range of diverse ensembles including: the Hard Rubber Orchestra, Vancouver New Music, New Music Concerts, Société de musique contemporaine du Québec. Duo Kovalis. East-West Quartet, Standing Wave, Edmonton Symphony Orchestra, Hammerhead Consort, Now Age Orchestra, Duo Majoya, Continuum Ensemble (London), and the Augustana Choir Individual performers featured in premiere performances and recordings of works for chamber and large ensembles include: Roger Admiral (piano), Trevor Brandenburg (percussion), Kathleen Corcoran (soprano), Douglas Finch (piano), Niek de Groot (double bass), Philip Hornsey (percussion). Tatiana Kukoc (quitar). Dennis Miller (tuba). Ken Read (trombone), Yan Sallafrangue (tuba), Allen Stiles (piano), William Street (saxophone), Alain Trudel (trombone), Russell Whitehead (trumpet) and Cameron Wilson (violin). The piano is included in many of Bashaw's works for ensemble -- but he has also composed several, distinctly demanding works for solo piano. Premiere performances here include: Roger Admiral (Minimalisms II). Marc Couroux (Form Archimage) Corey Hamm (Preludes Book I), Barbara Pritchard (Hosu) and Haley Simons (Preludes Book II). Selected by performers, Bashaw's piano music has occurred in national and international piano performance competitions.

CD releases presenting only original compositions include: Hard Rubber, Hard Elastic (2008), Form Archimage (2004) and BASHAW (2000). With broadcasts occurring most notably on CBC's Two New Hours and The Signal, Bashaw's works have been performed across Canada and in the USA, as well as in Europe and beyond. He has received commissions through the Canada Council for the Arts, CBC Radio Music, and the Alberta Foundation for the Arts. Bashaw is a member of the Canadian League of Composers (CLC) and the Canadian Music Centre (CMC). He is also represented by AMP.

Born in Winnipeg, Manitoba, Dr. Mark Hannesson is a composer and sound artist who writes instrumental, electroacoustic, mixed and audiovisual works. His music has been widely performed or broadcast.

Hannesson is a frequent performer/diffuser in his many mixed works (instruments and computer). Many of his works explore and attempt to develop the connections between instrumental and electronic music. As well, he is an active performer of live electronic music.

He completed a Bachelor's degree in Music from Brandon University and a Master's degree in Composition at the University of Alberta where he studied with Laurie Radford, Malcolm Forsyth and Howard Bashaw. He completed doctoral studies in Composition at the University of British Columbia under the supervision of Keith Hamel. He is a past board member of the Canadian Electroacoustic Community (CEC) and a founding member of the eMC — Experimental Music Collective, a group of composers dedicated to promoting extreme sound art in the Vancouver area. They have now changed their focus to a national level.

Works of his can be heard on the CEC compact discs Cache 2000 and Discontact III and on the Boreal Music Society (BEAMS) compact disc Unsound, on the Sonus website and on the Modisti Netlable release, expansion sonora. He has taught Music Technology and Composition courses at the University of Alberta since 2005.

He is the co-director or the ElectroAcoustic Research Studios (EARS) and co-director of the Free Improvisation Ensemble (X42).

Dr. Scott Smallwood was born in Dallas, Texas, and grew up at 10,000 feet in elevation in the Colorado Rockies. When Smallwood was 10 years old, his father gave him a cassette tape recorder, and ever since he has been fascinated by the possibilities of recorded sound. His work deals with real and abstracted soundscapes based on a practice of listening, improvisation, and phonography. Ranging from sonic photographs, studio compositions, instrumental pieces, and improvisations, the resulting pieces are textural explorations of space and time.

As a performer of electronics, computers, handmade instruments, and percussion, he has played with a variety of improvisors including Cor Fuhler, Joe McPhee, Phil Gelb, Todd Reynolds, John Butcher, Mark Dresser, and Pauline Oliveros. His instrumental compositions have included performances by Network for New Music, Ensemble SurPlus, the Boston Sound Collective, and the Brentano String Quartet. He has collaborated frequently with video artists, dancers, and other artists, and for the past ten years has maintained an active collaboration with composer and sound artist Stephan Moore as the duo Evidence.

Smallwood's work has been presented and broadcast worldwide, including recent presentations at the Kitchen in NYC, the Atlantic Center for the Arts, the 2006 Sonic Circuits festival in Washington DC, and the Kulturhaus E-Werk in Frieberg, Germany. Media has been released on Autumn Records, Deep Listening, Televaw, Simple Logic, Static Caravan, and others. He is currently trying to create an ensemble of solar powered instruments, preferably to be played while cross-country skiing.

Dr. Andriy Talpash is an active composer, educator, conductor and saxophonist. He has composed works for several ensembles and soloists, including Continuum Contemporary Music, Ensemble contemporain de Montréal, Ensemble KORE, Winnipeg Symphony Orchestra, Trio Fibonacci, Kathleen Supové, William Street, Roger Admiral, Vincent David, Nicolas Prost, Ramona Ramlochand, Mathieu Gaulin. His works have been performed throughout Canada and the United States, and have been broadcast on Canadian, Australian, Spanish and Turkish national radios. He has received grants from the Canada Council for the Arts, Conseil des arts et des lettres du Québec, and the Canadian Broadcasting Corporation (CBC).

Some awards include: First Prize in the 2000 SOCAN Young Composers Competition, Sir Ernest Macmillan prize for his orchestral composition *Queezinart--hocket in a blender*, second place in the chamber music category of the 15th CBC/Radio-Canada National Competition for Young Composers (2002-03) for his piece HWY 2. Andriy represented Canada at UNESCO's International Rostrum of Composers in Vienna, Austria (June 2003).

Talpash attained the degrees of Bachelor of Music (composition and saxophone performance) from the University of Alberta (1997), Master of Music (composition) from McGill University (1999), and Doctor of Music (composition) from McGill University (2005). He studied composition with Brian Cherney, Howard Bashaw, Malcolm Forsyth, and attended composition master classes with Louis Andriessen and Etienne Rolin.

In 2007 Talpash and pianist Roger Admiral founded Plexoos Ensemble, a new music ensemble in Edmonton that performs Canadian and international works composed after 1950. Andriy is the conductor and artistic co-director of Plexoos Ensemble. Dr Talpash is currently teaching music composition, theory, and orchestration at the University of Alberta.

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Featuring the U of A Concert Band and the Symphonic Wind Ensemble with special guests the Northern Alberta Honour Band Sunday, February 12, 2012 at 3 pm at the Winspear Centre for the Arts \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available in advance through the Department of Music (3-82 Fine Arts Building, U of A Campus | 780.492.0601| music@ualberta.ca) or at the door on the evening of the performance

University Symphony Orchestra
Featuring the 2011/2012 Concerto Competition Winners
Emily Schultz and Mark Wilkinson
Friday, February 17, 2012 at 8 pm in Convocation Hall
Admission by Donation

Kilburn Memorial Concert Series presents
the 2011/12 Visiting Quartet in Residence: Afiara Quartet
Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin
Saturday, March 3, 2012 at 8 pm in Convocation Hall
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Music at Winspear presents:
University of Alberta Opera Performance: Orphee aux Enfers
Featuring the University of Alberta Opera Performance
Sunday, March 25, 2012 at 3 pm at the Winspear Centre for the Arts
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
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THE UNIVERSITY OF ALBERTA DEPARTMENT OF MUSIC

presents

Music at Winspear

Variations for Winds

featuring

The University of Alberta Symphonic Wind Ensemble & Concert Band with special guests The Northern Alberta Honour Band and the 2011/2012 Concerto Competition Winner Justin Massey, saxophone

Sunday, February 12, 2012 at 3 pm

Winspear Centre for the Arts

Programme

University of Alberta Concert Band Dr Dennis Prime, Conductor

Variations on a Korean Folk Song

(1965)

John Barnes Chance

(1932-1972)

An American Elegy

(1999)

Frank Ticheli (b. 1958)

The Northern Alberta Honour Band Dr Angela Schroeder, Conductor

Repertoire to be chosen from:

Hebrides Suite

(1962)

Clare Grundman (1913-1996)

The Peat Fire Flame An Eriskay Love Lilt Milking Song The Road to the Isles

October (2000)

Eric Whiteacre (b. 1970)

Foundry (2011)

John Mackay (b. 1973)

Intermission

University of Alberta Symphonic Wind Ensemble Dr. Dennis Prime, Conductor

Theme & Variations from Serenade #10, K361 W.A. Mozart

(1781-1782)

(1756-1791)

Variations on "My Young Life Has Ended" (1975)

Jan Sweelinck (1562-1621)

trans. Ramon Ricker

Concerto for Saxophone (1949)

Henri Tomasi (1901-1971)

2011/2012 Concerto Competition Winner Justin Massey, Saxophone Soloist

Chee Meng Low, Guest Conductor

Variations on America (1891/1949/1964)

Charles Ives (1874-1954)

The Year of the Dragon (1984-1985) Interlude Finale Phillip Sparke (b. 1951)

Combined Ensembles

Children's March (1916-1918)

Percy Grainger (1882-1961)

Thank you to Susan Smith and Dennis Adcock of The Bandstand, the Department of Music Faculty and Staff, and all the teachers of the Honour Band students for their contributions.



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Northern Alberta Honor Band

Flute

Tionna Berlin (Lake Isle)
Emily Casavant (Legal)
Nicole Faull (Lloydminster)
Emily Fisk (Airdrie)

Samantha Frelick (Medicine Hat) Jessica Heath (Airdrie)

Malia Jackson (Edmonton) Lena Krause (Morinville)

Kaitlin MacWilliam (Lloydminster)

Andrea Mayer (Ardrossan)
Branden Nguyen (Edmonton)
Cassidy Pasacreta (St. Paul)
Javielle Perkins (Edmonton)

Charlotte Pikkert (Edmonton) Erricka Starchuk (Bonnyville)

Oboe

Rachel DeMaere (Magrath) Veronica Kube (St. Albert) Haley Jenkins-Crumis (St. Albert) Joseph Yu (Calgary)

Bassoon

Samathan Alpen (Ardrossan) Clay Wyght (Magrath)

Clarinet

Larissa Beck (Magrath)
Ainsley Bonneau (Cardston)
Emily Earl (Banff)
Samuel He (Edmonton)
MacKenzie Knitter (Whitecourt)
Thomas Kube (St. Albert)
Julianne Mak (Edmonton)
Donnalee Riley (Edmonton)
Zofia Stefanicki (Edmonton)
Kelsie Svihuraa (Camrose)

Bass Clarinet

Lawson Gillespie (Ft. Saskatchewan) Jacqueline Rodman (Airdrie)

Contra Bass Clarinet

Justin Draper (Edmonton)

Alto Saxophone

Jonathan Allen (Camrose)
Dakota Carlson (Cardston)
MacKenzie Klassen (Medicine Hat)
Emily Lambert (Airdrie)
Emily McNamera (Edmonton)
Branden Reimer (Spruce Grove)
Kelsey Rish (Lloydminster)
Benjamin Wildcat (Hobbema)

Double Bass

Jordan Cunningham (St. Albert)

Tenor Saxophone

Robin Anderson (Devon) Erin Carpenter (Devon Taylor Ripley (Devon)

Baritone Saxophone

Michael Howlett (Edmonton)

Trumpet

Changmin Chi (Bonnyville)
Alanna Gabert (Fort Saskatchewan)
Zachary Foss (Whitecourt)
Kelsey Larocque (Brooks)
Bradley Mokry (Camrose)
Justin Tricsli (Magrath)

Trombone

Kierson Bare (Airdrie) Keesey Getzinger (Onoway) Hayley Hicks (Devon) Clarice Hopfe (Camrose) Danielle Koroll (Devon) Kathryn Vandenberg (Camrose)

Horn

Naomi Cahoon (Cardston)
Alicia Chasse (Edmonton)
Olivia Imbrogno (Turgeon County)
Genevieve Labbe (Edmonton)
Jessica Moore (Rocky Mountain House)
Jessica Tomlinson (Onoway)
Spencer Wall (Onoway)
Abraham Wolvers (Magrath)

Euphonium

Carl Elliott (Iron River)
Kristen Hodge (St. Albert)
Carley Standish (Cold Lake)
Cole Alger (Edmonton) - Baritone

Tuba

Cody Farmer (Onoway)
Megan Ferguson (St. Albert)
Tenille Gregson (Onoway)
Jamie McGregor Bonnyville)
Jordan Muckle (Rocky Mountain House)
Matthew Noseworthy (St. Albert)
Rebecca Shuttleworth (Airdrie)

Percussion

Elizabeth Brace (Lloydminster)
Amanda Branched (Onoway)
Jennifer Delainey (St. Albert)
Robyn Gardner (Alberta Beach)
Nicolie Halushka (Lloydminster)
Jacob Kryger (St. Albert)
Stefan Makowski (St. Albert)
Joshua Mendoza (Airdrie) - Marimba

Chance Studied composition with Clifton Williams at the University of Texas. Chance studied composition with Clifton Williams at the University of Texas, Austin, and is best known for his concert band works, which include Variations on a Korean Folk Song, Incantation and Dance, and Blue Lake Overture. Many of his works are written for young musicians, particularly those written between 1960 and 1962, when he was composer-in-residence in the Greensboro, North Carolina public school system—specifically at Greensboro Senior High School (now Grimsley Senior High School) under the supervision of Herbert Hazelman—as part of the Ford Foundation Young Composers Project. Before he became a full-time composer, Chance played timpani with the Austin Symphony and later was an arranger for the Fourth and Eighth U.S. Army bands. Chance taught at the University of Kentucky from 1966 until his death in 1972.

Valletions on Kareur Fall Many is a major musical piece written for concert band in 1965. As the name implies, Variations consists of a set of variations on the Korean folk song Arirang, considered by many to be the unofficial anthem of Korea, which the composer heard while in Korea with the U.S. Army in the late 1950s. In 1966 the piece was awarded the American Bandmasters Association's Ostwald Award.

The theme is based upon a concert A-flat major pentatonic scale. At the beginning of the composition, the first part of the theme, resembling Arirang, is introduced quietly in the clarinets; the other instruments join in to play the second part. The song then consists of five variations on this theme.

thoughtful" (Los Angeles Times), "lean and muscular" (New York Times), "brilliantly effective" (Miami Herald) and "powerful, deeply felt crafted with impressive flair and an ear for striking instrumental colors" (South Florida Sun-Sentinel). Ticheli (b. 1958) joined the faculty of the University of Southern California's Thornton School of Music in 1991, where he is Professor of Composition. From 1991 to 1998, Ticheli was Composer in Residence of the Pacific Symphony, and he still enjoys a close working relationship with that orchestra and their music director, Carl St. Clair.

As Ticheli states: "An Imanian Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood.

These three moods — hope, serenity, and sadness — become intertwined throughout the work, defining its complex and expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice — a heavenly message. The full ensemble returns with a final, exalted statement of the main theme."

-Program Notes by Michael Clark

Cleveland-born C are Grundman (1913 - 1996) earned his bachelor's degree in 1934 from Ohio State University. He taught instrumental music in the Ohio and Kentucky public schools before returning to Ohio State in 1936 for a master's degree and to teach orchestration and woodwinds. At the Berkshire Music Center in New Lenox, Massachusetts, he studied under Paul Hindemith, whom he credited for providing the practical techniques for composition. During World War II, Grundman served in the U.S. Coast Guard. He took a special interest in composing for school bands and has over 70 published band compositions to his credit. His arrangements have brought the works of Leonard Bernstein and Aaron Copland to the band world. Grundman has also provided scores and arrangements for radio, television, movies, and Broadway musicals. Some of his notable works include his Fantasy on American Sailing Songs, Tuba Rhapsody, An Irish Rhapsody and his four-part series of American Folk Rhapsody.

Moundes Suite. The Hebrides Islands are located off from the western coast of Scotland. The folksongs used in Hebrides Suite reflect the everyday life of the Island people. The four movements are: The Peat Fire Flame, An Eriskay Love Lilt, Milking Song, and The Road to the Isles.

An accomplished composer and conductor, Eric Whitacre (b.1970) has quickly become one of the most popular and performed composers of his generation. The Los Angeles Times has praised his compositions as "works of unearthly beauty and imagination, (with) electric, chilling harmonies"; while the BBC raves that "what hits you straight between the eyes is the honesty, optimism and sheer belief that passes any pretension. This is music that can actually make you smile."

Though he had received no formal training before the age of 18, his first experiences singing in college choir changed his life, and he completed his first concert work, Go, Lovely Rose, at the age of 21. Eric went on to the Juilliard School, earning his Master of Music degree and studying with Pulitzer Prize- and Oscar-winning composer John Corigliano.

Many of Whitacre's works have entered the standard choral and symphonic repertories and have become the subject of several recent scholarly works and doctoral dissertations. His works Water Night, Cloudburst, Sleep, Lux Aurumque, and A Boy and a Girl are among the most popular choral works of the last decade, and his Ghost Train, Godzilla Eats Las Vegas, and October have achieved equal success in the symphonic wind community.

Recent and upcoming commissions include works for Chanticleer, The King's Singers, Conspirare, and the London Symphony Orchestra and Chorus. To date, his forty-four published concert pieces have sold over 1,000,000 copies.

As a conductor, Whitacre has appeared with hundreds of professional and educational ensembles throughout the world. In the last ten years he has conducted concerts of his choral and symphonic music in Japan, Australia, China, Singapore, South America and much of Europe, as well as dozens of American universities and colleges where he regularly conducts seminars and lectures with young musicians. Upcoming conducting engagements include programs of his music in Carnegie Hall, and full concerts of American music with the London Symphony Orchestra and Chorus and the Berlin Radio Chorus.

His music has been featured on dozens of commercial and independent recordings. In 2006, a full collection of his a cappella music, Cloudburst and Other Choral Works, was released on the renowned British classical label Hyperion Records. The album quickly became an international best seller, appearing in the top ten of both Billboard's and iTune's Top Classical Albums charts. Four years after its debut, the critically acclaimed release continues to be a top-seller. The collection earned a 2007 Grammy nomination for Best Choral Performance.

Most recently, Whitacre has received acclaim for Paradise Lost: Shadows and Wings, a cutting edge musical combining trance, ambient and techno electronica with choral, cinematic, and operatic traditions. Winner of the ASCAP Harold Arlen award, this musical also gained Whitacre the prestigious Richard Rodgers Award for most promising musical theater composer. Following its sold-out run, the most recent production earned 10 nominations at the 2007 Los Angeles Stage Alliance Ovation Awards, including one for Best World Premiere Musical. Mr. Whitacre lives in Los Angeles with his wife, soprano Hila Plitmann, and their son.

The composer writes: began at a restaurant in Chicago, when I was first introduced to Brian Anderson. Brian, a high school band director from Fremont, Nebraska, knew my work and wanted to commission me, but couldn't find the finances. If I remember correctly I didn't immediately hear back from him, and I just assumed the gig would never materialize.

About a year later I get this phone call from him and he says that he has put together a commissioning consortium of 30 high school bands from Nebraska. 30 bands! I've dealt with institutional bureaucracy for a while now and I can't possibly imagine how he brought all of those people together, let alone get them to agree on a commission.

Writing a 'grade three' work was an entirely different challenge. It's easy to write your way out of a difficult corner with flashy, virtuosic material, but with 'easier' music your solutions must be simple, elegant, and functional.

I worked hard to create a piece that could be successfully performed by all of the high schools in the consortium, yet never compromised its musical integrity. Frankly, writing 'easy' music is one of the hardest things I've ever done. October is my favorite month. Something about the crisp autumn air and the subtle change in light always makes me a little sentimental, and as I started to sketch I felt that same quiet beauty in the writing. The simple, pastoral melodies and subsequent harmonies are inspired by the great English Romantics (Vaughn Williams, Elgar) as I felt that this style was also perfectly suited to capture the natural and pastoral soul of the season.

I'm quite happy with the end result, especially because I feel there just isn't enough lush, beautiful music written for winds. October was premiered on May 14th, 2000, and is dedicated to Brian Anderson, the man who brought it all together.

John Mackey, born October 1, 1973, in New Philadelphia, Ohio, holds a Master of Music degree from The Juilliard School and a Bachelor of Fine Arts degree from the Cleveland Institute of Music, where he studied with John Corigliano and Donald Erb, respectively. Mr. Mackey particularly enjoys writing music for dance and for symphonic winds, and he has focused on those mediums for the past few years.

His works have been performed at the Sydney Opera House; the Brooklyn Academy of Music; Carnegie Hall; the Kennedy Center; Weill Recital Hall; Jacob's Pillow Dance Festival; Italy's Spoleto Festival; Alice Tully Hall; the Joyce Theater; Dance Theater Workshop; and throughout Italy, Chile, Japan, China, Norway, Spain, Colombia, Austria, Brazil, Germany, England, Australia, New Zealand, and the United States.

John has received numerous commissions from the Parsons Dance Company, as well as commissions from the Cleveland Orchestra Youth Orchestra, New York City Ballet's Choreographic Institute, the Dallas Theater Center, the Alvin Ailey Dance Company, the New York Youth Symphony, Ailey 2, Concert Artists Guild, Peridance Ensemble, and Jeanne Ruddy Dance, among many others. Recent commissions include works for the American Bandmasters Association, the Dallas Wind Symphony, and a concerto for New York Philharmonic Principal Trombonist Joseph Alessi. As a frequent collaborator, John has worked with a diverse range of artists, from Doug Varone to David Parsons, from Robert Battle to the US Olympic Synchronized Swim Team. (The team won a bronze medal in the 2004 Athens Olympics performing to Mackey's score, "Damn.")

John has been recognized with numerous grants and awards from organizations including ASCAP (Concert Music Awards, 1999 through 2008; Morton Gould Young Composer Awards, 2002 and 2003), the American Music Center (Margaret Jory Fairbanks Copying Assistance Grant, 2000, 2002), and the Mary Flagler Cary Charitable Trust (Live Music for Dance commissioning grants, 1998, 1999, 2000, and 2005), and an NEA grant in 2007. He was a CalArts/Alpert Award nominee in 2000.

In February 2003, the Brooklyn Philharmonic premiered John's work *Redline Tango* at the BAM Opera House, with Kristjan Jarvi conducting. The Dallas Symphony, under Andrew Litton, performed the piece in both Dallas and Vail in 2004. Mr. Litton performed the work again in 2005, this time with the Minnesota Orchestra, and again in 2006 with the Bergen Philharmonic of Norway. Marin Alsop performed the work at the Cabrillo Festival of Contemporary Music in the summer of 2005. John made a new version of the work for wind ensemble in 2004 -- Mackey's first work for wind band -- and that version has since received over 250 performances worldwide. The wind version won the 2004 Walter Beeler Memorial Composition Prize, and in 2005, the ABA/Ostwald Award from the American Bandmasters Association, making John the youngest composer to receive the honor. John again received the ABA/Ostwald Award - as well as the National Band Association's William D. Revelli Award - in 2009 for "Aurora Awakes."

John served as a Meet-The-Composer/American Symphony Orchestra League "Music Alive!" Composer In Residence with the Greater Twin Cities Youth Symphony in 2002-2003, and with the Seattle Youth Symphony Orchestra in 2004-2005. He was Composer In Residence at the Vail Valley Music Festival in Vail, Colorado, in the summer of 2004, and Composer In Residence at the Cabrillo Festival of Contemporary Music in August 2005. He has held college residencies at Florida State, University of Georgia. Georgia State University, James Madison University, Kansas State University, University of Kansas, University of Florida, University of Alabama, University of Arizona, University of Michigan, Ohio State, Michigan State University, Texas Tech, Ball State, University of Oklahoma, Arizona State, Oklahoma State University, University of Washington, University of Southern California, University of Texas, and many others. Mr. Mackey served as Music Director of the Parsons Dance Company from 1999-2003, and he taught at Cal State Long Beach in 2008-2009. To entertain himself while procrastinating on commissions, John is a photography enthusiast.

Competition, and was a joint commission by Worthington Kilbourne High School (Don Nathan), McCracken Middle School (Chip De Stefano), Piedmont High School (Andrew Anderson), Willow Wood Junior High School (James Shaw), Memorial High School (Heath Miller), Langley High School (Andrew Gekoskie), William Mason High School (Robert Bass), and Conner Middle School (James Daughters)

The composer provides the following notes about Foundry: The idea with Foundry was to make a piece that celebrates the fact that percussionists have this ability to make just about anything into an "instrument." Snare drums and bass drums are great, but why not write a whole piece featuring non-traditional percussion — things like salad bowls and mixing bowls and piles of wood? In some cases, I was specific about what instrument to play (timpani, xylophone, etc.).

With many of the parts, though, I only described what sound I wanted (play a "clang" — a metal instrument, probably struck with a hammer, that creates a rich "CLANG!" sound), and allowed the percussionist to be creative in finding the best "instrument" to make the sound I described. It won't be surprising that Foundry, for concert band with "found percussion," much of it metallic, ends up sounding like a steel factory. The composer thanks the required 10–12 percussionists for allowing his ridiculous requests to continue. Clang.

-Program Notes by Dr. Angela Schroeder

Though short in years, Wolfgang Amadeus Mozart s (1756-1791) brief life was one of great creativity and passion. A dedicated student throughout his live, Mozart strived to be innovative and gain mastery of the musical arts. While modern representations have focused on his later years and the circumstances of his passing or his virtuosic beginnings, more should be made of Mozart's restlessness and his quests for new knowledge.

As a young composer, Mozart chaffed at being beholden to a court, and frequently left or was released from such appointments as he sought out new masters to study with, new musicians to realize his music, or simply new scenery. Finally settling in Vienna, Mozart worked largely without the support of a court position for his final years, the wellbeing of his family resting solely on the success or failure of his musical endeavors.

theme and Vanations from Serenade No. 10. K361: Often known by the unofficial title of Grand Partita, this serenade is one of Mozart's most performed works. An early example of classical writing for winds, the piece is often performed by orchestras and wind ensembles at universities and colleges, and is widely regarded as being part of the wind conducting canon.

The sixth of seven movements, the theme and variations are based upon an andante theme in B-flat major. Each resultant variation makes use of different rhythmic motifs, though only one leaves B-flat major for B-flat minor. Contrasting variations display both the sensitivity and passion with which Mozart wrote, with delicate and enchanting rhythms giving way to bold pronouncements and an explosive finale.

Man Sweelinck (1562-1621) was a Dutch composer and organist of the late Renaissance and early Baroque eras. His work in composing for keyboard instruments would lay the groundwork for many of the North German composers to follow in the Baroque, including J.S. Bach. The fugue is credited as one of Sweelink's accomplishments. Sweelinck is the first known composer to write in the style, which begins with a simple form that is imitated and accompanied by other voices until it reaches as final climax and resolution.

A master improviser, Sweelinck is also remembered as a great composer, with some 70 works that survive. An early pedagogue, Sweelinck is also credited for creating a means of instruction that lead to the proliferation of organ music and imitative style throughout much of German speaking Europe.

Variations on "My Young Life has Englis" (Mein Jungen Friting) Hir First 1991)

Best known among Sweelinck's composition for keyboard, the German song upon which the variations are based is rooted in the tragic loss of a young life. This can be interpreted both as a literal loss of life or as the loss of youthfulness and the acceptance of the decline of later life. Regardless of the reading, the theme is one of submission and acceptance of the inevitable. The variations that follow the opening statement are largely exercises in harmonization, with the organ origins of the piece apparent throughout. Skillfully adapted for the band, the character of each variation remains intact and true to the original organ composition.

Marseille, France, on August 17, 1901. At the age of five, the family moved to Mazarques, France where Xavier Tomasi worked as a postal worker and enrolled his son in music theory lessons. At the age of seven, Tomasi entered the Conservatoire de Musique de Marseille.

In 1921, he commenced his studies at the Conservatoire de Paris with a scholarship from Marseille and a stipend from a lawyer, Maitre Levy Oulman. He still performed at cafes and in the cinemas to earn money. In 1925, his first piece, a wind quintet called *Variations sur un Theme Corse*, won the Prix Halphen. His teachers at the Paris Conservatoire included Gaubert, Vincent d'Indy, Georges Caussade, and Paul Vidal. In 1927, he won the second Grand Prix de Rome for his cantata, *Coriolan*, and a First Prize for Orchestral Conducting, both awarded unanimously Tomasi began his career as a conductor for Concerts du Journal.

During the 1930's he was one of the founders of a contemporary music group in Paris entitled "Triton" along with Prokofiev, Milhaud, Honegger, and Poulenc. In the realm of instrumental music, he preferred composing for wind instruments. He composed concerti for flute, oboe, clarinet, saxophone, bassoon, trumpet, horn, and trombone. In 1949 the preferred by Marcel Mule.

Charles IVES (1874-1954) was an American composer of the modernist school, though he was inspired by many traditional sources. Among the first composers to experiment with techniques such as polytonality, tone clusters, and aleatoric sections, Ives was inspired by hymn tunes, town parades, and the folk music of America such as the works of Stephen Foster.

Ives' early musical instruction came from his father George, who was a bandmaster in the Union Army during the civil war. Much of his early experiences came from hearing his father's band perform at outdoor events, often marching as other bands played in the distance. An interest in outdoor music and rhythmic independence of lines developed in the young Ives that would continue throughout his career. Working as church organist, many of Ives early compositions were for that instrument. Many of these early works would later be transcribed for orchestra and band by the likes of William Schuman.

Ives was widely recognized and supported by the musical community, including the likes of Aaron Copland and fellow experimentalist Howard Cowell early in his career while being championed by Gustav Mahler, Leopold Stokowski, and Leonard Bernstein later in life and following his passing. Despite this, his music did not gain great popularity during his lifetime, and he earned far more money from a successful career in insurance than he did as a composer.

Variations on America: Ives was 18 years old and working as a church organist when he premiered this piece, improvising additional variations. The familiar tune is introduced in fanfare style then played through plainly before being taken through a set of sharply contrasting variations. Ives makes use of running streams of eighth notes, a march tempo and instrumentation reminiscent of army fife and drums, and a polonaise dance for his variations. His variations are set apart by sections he terms "interludes," which feature a bitonal harmony, being simultaneously in two keys with neither gaining superiority in the section. The piece as it is performed by the ensemble today is arranged for band by William Rhoads after William Schuman's arrangement of the work for orchestra.

Prop Sparke (b. 1951) was born in London, and there also began studying composition, trumpet, and piano at the Royal College of Music. It was while in college that his interest in bands started, with his first published works coming while he was still a student. Several commissions followed, including some for the BBC, and Sparke's popularity, particularly in the commonwealth, grew. Collaborations with international groups such as the Tokyo Kosai Wind Ensemble have resulted in Sparke being recognized as one of the leading composers of band music today. Currently, in addition to conducting and adjudicating activities, he works as a composer for his own company.

The Year of the Dragon: Originally composed for Brass Band, Sparke adapted the piece the following year for full wind ensemble. Composed for a centenary concert celebrating the Cory Band, Sparke was commissioned to write what would become *The Year of the Dragon*. Says Sparke, "At the time I wrote *The Year of the Dragon*, Cory had won two successive National Finals and I set out to write a virtuoso piece to display the talents of this remarkable band to the full."

The second movement calls for very expressive playing from the ensemble, as much of it is written in the lower registers at very low volumes. The composer describes the movement as possessing "a brief spell of optimism," before a return to the quiet solo. The third movement begins without a break and is a vigorous and lively closer. A march like main theme is interspersed with more playful episodes before a distant fanfare finally arrives, overtaking the ensemble and leading to the conclusion of this exciting piece.

-Program Notes by Dan Kindopp

Hurw Mile Ca. Grounge (1882-1961) was born at Brighton, Victoria. His father, John H. Grainger, was a well-known architect whose designs included the Princes Bridge in Melbourne. Quite precocious, Percy made his first concert tour when he was twelve. Soon afterwards, he went to Germany with his mother Rose to further his training as a pianist and composer. Between 1901 and 1914, Percy and his mother lived in London where his talents flourished. In these years he befriended the Norwegian composer, Edvard Grieg, and received great acclaim for his performances of Grieg's now infamous Piano Concerto in A minor. Grieg's love of national music inspired Percy to look closely at English folk music. With the aid of a phonograph, Percy collected songs from folk-singers and made many famous arrangements from these.

In 1914, Grainger moved to America, where he lived for the rest of his life. He became an American citizen (although he always described himself as Australian) and during a brief spell in the U.S. Army Bands, he "dished-up" (as he put it) Country Gardens, the piece which many people now equate with his name. After the war, Grainger continued his hectic life of concert tours and lectures, including tours to Australia (during which, in the 1930s, he set up the Grainger Museum). In 1928, he married the Swedish artist, Ella Ström.

A somewhat original music thinker for his time, he did much to publicize medieval European music, and the music of other cultures. Towards the end of his life he worked on means for producing Free Music; music not limited by time or pitch intervals. The Free Music machines he created in association with the scientist Burnett Cross may be regarded as the crude forerunners of the modern electronic synthesisers.

On 20th February 1961, he died in New York, and is now buried in the family grave at Adelaide, South Australia. Given his extraordinarily busy and hectic life, it is indeed amazing that Grainger was so prolific a composer, producing well over 1200 works and arrangements in all.

most performed works. Grainger's use of folk melodies permeates his compositional output, and though the melodic content of the piece is folk-like in nature, it is composed of entirely original material. Many of Grainger's works for wind band are his own arrangements of pieces conceived for other musical forces. *The Children's March* is a rarity in that he conceived the piece as a work for band from the outset. He later arranged the piece in a setting for two pianos/four hands. The work is generally accepted as the first band composition utilizing the piano, and Grainger himself is known to have performed the piano part on several occasions.

-Program Notes by Dr. Angela Schroeder

DEPARTMENT OF MUSIC UPCOMING EVENTS

University Symphony Orchestra
Featuring the 2011/2012 Concerto Competition Winners
Emily Schultz and Mark Wilkinson
Friday, February 17, 2012 at 8 pm in Convocation Hall
Admission by Donation

Kilburn Memorial Concert Series presents
the 2011/12 Visiting Quartet in Residence: Afiara Quartet
Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin
Saturday, March 3, 2012 at 8 pm in Convocation Hall
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available at the door on the evening of the performance only

German Baroque Chorale Partitas
Marnie Giesbrecht, organ
Friday, March 9, 2012 at 8 pm in Convocation Hall
Featuring works by Bohm, Walther, Bach & Krapf
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Music at Convocation Hall presents:

Contempo New Music Ensemble Conducted by Dr. Andriy Talpash Monday, March 17th at 7 pm in Convocation Hall Admission by Donation

Music at Convocation Hall presents: Connected: Celebrating Three Pivotal Composers Jacques C. Despres, piano Friday, March 23, 2012 at 8 pm in Convocation Hall

Featuring works by three pivotal composers: Beethoven, Liszt & Debussy \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

Music at Winspear presents:

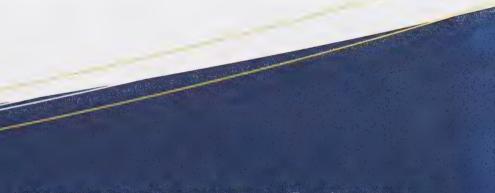
University of Alberta Opera Performance: Orphee aux Enfers
Featuring the University of Alberta Opera Performance

Sunday, March 25, 2012 at 3 pm at the Winspear Centre for the Arts
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available in advance through the Department of Music (3-82 Fine Arts Building, University of Alberta | 780.492.0601 | music@ualberta.ca)
or at the door on the day of the performance

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University Symphony Orchestra

Petar Dundjerski, conductor featuring the 2011/2012 Concerto Competition Winners Emily Schultz, saxophone Mark Wilkinson, baritone Friday, February 17, 2012 at 8 pm

Convocation Hall, Old Arts Building

Programme

Sigfried-Idyll WWV 103 (1870)

Légende for Saxophone and Orchestra (1918)

Emily Schultz, saxophone

Let Us Garlands Bring, op. 18 (1942)

Mark Wilkinson, voice

Richard Wagner (1813-1883)

Florent Schmitt (1870 - 1958)

Gerald Finzi (1901 - 1956)

Intermission

Symphony No. 104 in D Major (1795)

> Adagio - Allegro Andante

Menuetto and Trio: Allegro

Finale: Spiritoso

Joseph Haydn (1732 - 1809)

Personnel List

Violins I/II **Becky Best-Birtwistle** Misun Choi Erin Dockery Simon Fung Khloe Heard Marie Kreicar Charles Nokes Mirabveol Park Kathleen Pickford

Viola Kenneth Heise Julia Hui **Darrell Soetaert** Melody Yee

Tara Vongpaisel

Arlan Vriens

Cello Kathleen de Caen Andrea Cooke Remko van den Hurk Rebecca Lysay Brian Neeland Kate Woodman

Bass Kris Chlebek Selahattin Karadagli Flute/Piccolo Adam Ferland Lara Hyde Philippe de Montigny Jessica Rogers

Oboe Noëlle Byer Christa Ériksson

Clarinet Joshua Iverson Ellie Neufeld Daniela Pagliuso

Bassoon Douglas Ridgway **Emily Tam**

Horn Michael Clark Peter Clark Laura Snyder Zachary Vogel

Trumpet Matthew Parsons Glenn Skelton Christopher Young **Trombone** Lynn Atkin Kaleen Clark Timothy Lenk

Tuba Michael Gust

Percussion Hyejin Lee Allyson MacIvor

Piano/Celesta Da-Young Yoon

Harp Samantha Spurrier

Conductor Petar Dundjerski

Orchestra Assistant Jessica McMillan

Emily Schultz is currently completing her final year of a Bachelor of Music degree in saxophone performance at the University of Alberta, studying with Dr. Allison Balcetis and Dr. William Street. She enjoys performing as a soloist as well as with the University Symphonic Wind Ensemble, Contempo Ensemble, and Undergraduate Saxophone Quartet.

Mark Wilkinson is active both on the theatre stage and in the concert hall. For 2011-2012 he is engaged as a soloist in Barber's *Dover Beach* with the Enterprise String Quartet, Mozart's *Missa brevis in D* with the Alberta Baroque Ensemble and Da Camera Singers, and Handel's *Israel in Egypt* with the Richard Eaton Singers. He looks forward to recitals with pianists Leanne Regehr, Stephen Ralls, and Bruce Ubukata. Stage roles this season include John Brooke in Jim Betts' *Little Women* and Sam in Becky Mode's *Fully Committed*.

A French-speaking native of Ontario, he is a graduate of l'Université d'Ottawa and an alumnus of the Franz-Schubert-Institut and the National Youth Choir of Canada. Originally a dancer, he gained early performance experience on stages throughout Ontario. He is now in the final semester of his master's degree at the University of Alberta, where he studies voice with Flizabeth Turnbull.



Founded in 1945, the University of Alberta Department of Music is dedicated to continued excellence and innovation in the creation, performance, study and teaching of Music. Offering distinct routes in Undergraduate studies, students passionate about a pursuing a professional life in music are invited to complete a Bachelor of Music in Composition & Theory, Music History, Performance, School Music or World Music. Applications open now through May 1, 2012.

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DEPARTMENT OF MUSIC UPCOMING PERFORMANCES

Kilburn Memorial Concert Series presents
the 2011/12 Visiting Quartet in Residence: Afiara Quartet
Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin
Saturday, March 3, 2012 at 8 pm in Convocation Hall
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Marnie Giesbrecht, organ

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Admission by Donation

Music at Convocation Hall presents: Connected: Celebrating Three Pivotal Composers Jacques C. Després, piano Friday, March 23, 2012 at 8 pm in Convocation Hall

Featuring works by three pivotal composers: Beethoven, Liszt & Debussy \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

Music at Winspear presents:

University of Alberta Opera Performance: Orphee aux Enfers Featuring the University of Alberta Opera Performance Sunday, March 25, 2012 at 3 pm at the Winspear Centre for the Arts

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Building, University of Alberta | 780.492.0601 | music@ualberta.ca)
or at the door on the day of the performance

World Music Week presents:
The West African Music Ensemble
Thursday, March 29, 2012 at 7pm in Convocation Hall
Admission by Donation

The Indian Music Ensemble
Friday, March 30, 2012 at 7pm in Convocation Hall
Admission by Donation

The Middle Eastern and North African Ensemble
Saturday, March 31, 2012 at 7pm in Convocation Hall
Admission by Donation

Thank you for supporting the Department of Music. Word of mouth is our strongest form of publicity. If you enjoyed tonight's performance, please share your experience with others!



The Department of Music presents: Steinway Artist Alan Chow, piano Friday, March 2, 2012 at 8 pm Convocation Hall, Old Arts Building

Programme

Barcarolle, Op. 60

Frédéric Chopin (1810-1849)

Nocturne in C-sharp Minor, Op. Posth.

Sonata No. 2 in B-flat Minor, Op. 35 Grave -- Doppio movimento Scherzo Marche Funèbre: Lento Finale: Presto

Intermission

from Harmonies Poètiques et Religieuses Franz Liszt Bénédiction de Dieu dans la solitude (1811-1886)

from Années de Pelèrinage, "Italie" Après une lecture du Dante Acclaimed for his "elegant poetry and virtuosic fire", Alan Chow has won First Prize in the Concert Artists Guild International Competition, the UCLA International Piano Competition and the Palm Beach Invitational International Piano Competition. Winner of the Silver Medal and Audience Favorite Prize at the Gina Bachauer International Piano Competition, he was also a prizewinner in the William Kapell International Piano Competition.

A Steinway artist, Mr. Chow has performed in recital and in concert with orchestra from coast to coast in 45 states. His recitals have brought him to the major music centers including New York (Lincoln Center, Merkin Hall, Steinway Hall), Boston, Los Angeles, Chicago (Symphony Center and Ravinia), Washington, D.C., Cleveland, Seattle, Atlanta, New Orleans and Miami. Concerto performances include appearances with the National Symphony, Utah Symphony, Oakland Symphony, Tulsa Philharmonic, Kansas City Symphony and Omaha Symphony. Mr. Chow regularly tours Asia with performances in China, Japan, Hong Kong, Taiwan, and Singapore including performances with the Hong Kong Philharmonic and the Pan-Asia Symphony. An avid chamber musician, he has collaborated with the American, Pacifica and Miami String Quartets and has been quest artist at the Grand Canvon Chamber Music Festival, Juneau Jazz and Classics, San Juan Islands Chamber Music Festival, Kent Blossom Music Festival, Texas Music Festival, Music Festival of Arkansas and Music Mountain. In addition, he appears in joint recital engagements with baritone Jubilant Sykes and in the Cheng-Chow Trio with pianists Angela Cheng and Alvin Chow.

Also in demand for his teaching, Mr. Chow has given master classes throughout North America and Asia at conservatories, universities and summer festivals including the Eastman School of Music, Indiana University, New Orleans International Piano Festival, Gina Bachauer International Piano Festival, Las Vegas Piano Festival, Tunghai International Piano Festival (Taiwan) and in Singapore. Appointed Guest Professor at the Central Conservatory in Beijing and Honored Visiting Professor at the Shenyang Conservatory, he has also presented recitals, master classes, and lectures in China at the conservatories in Shanghai, Chengdu, Xian and Wuhan.

Mr. Chow studied with Nelita True at the University of Maryland where he graduated Co-Valedictorian with his twin brother Alvin, and received the Charles Manning Prize in the Creative and Performing Arts given to the outstanding graduate; with Sascha Gorodnitzki at The Juilliard School where he was awarded the Victor Herbert Prize in Piano; and with Menahem Pressler at Indiana University where he was the recipient of the Joseph Battista Memorial Scholarship. He also studied at the Mozarteum Sommerakademie with Carlo Zecchi.

Formerly Artist-in-Residence at the University of Arkansas, Mr. Chow currently serves as chair of the Piano Program at Northwestern University.

DEPARTMENT OF MUSIC UPCOMING EVENTS

Kilburn Memorial Concert Series presents

the 2011/12 Visiting Quartet in Residence: Afiara Quartet

Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin

Saturday, March 3, 2012 at 8 pm in Convocation Hall

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students

Tickets available at the door on the evening of the performance only

Vocal Arts Week presents

A Country House Weekend: an English idyll in four days and a prologue
Catherine Abele, soprano; Elizabeth Turnbull, mezzo;
Mark Wilkinson, baritone; Stephen Ralls, piano; Bruce Ubukata, piano
Sunday, March 4, 2012 at 2 pm in Convocation Hall
\$20 Adults | \$15 Seniors | \$10 Students

Tickets available at the door on the afternoon of the performance only Refreshments to be served at intermission

The University of Alberta and Grant MacEwan Jazz Bands present:

The 15th annual Salute to the Bands

A tribute to the great swing bands of the 30s and 40s

Monday, March 5, 2012 at 8pm in Convocation Hall

Admission by Donation

Music at Convocation Hall presents:

German Baroque Chorale Partitas
Marnie Giesbrecht, organ
Friday, March 9, 2012 at 8 pm in Convocation Hall
Featuring works by Bohm, Walther, Bach & Krapf
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available at the door on the evening of the performance only

Contempo New Music Ensemble
Adriy Talpash, conductor
Monday, March 19, 2012 at 7 pm in Convocation Hall
Admission by Donation

Music at Convocation Hall presents:
Connected: Celebrating Three Pivotal Composers
Jacques C. Despres, piano
Friday, March 23, 2012 at 8 pm in Convocation Hall
Featuring works by three pivotal composers: Beethoven, Liszt & Debussy
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University of Alberta Opera Performance: Orphee aux Enfers
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Sunday March 25, 2012 at 3 pm at the Winspear Centre for the Arts
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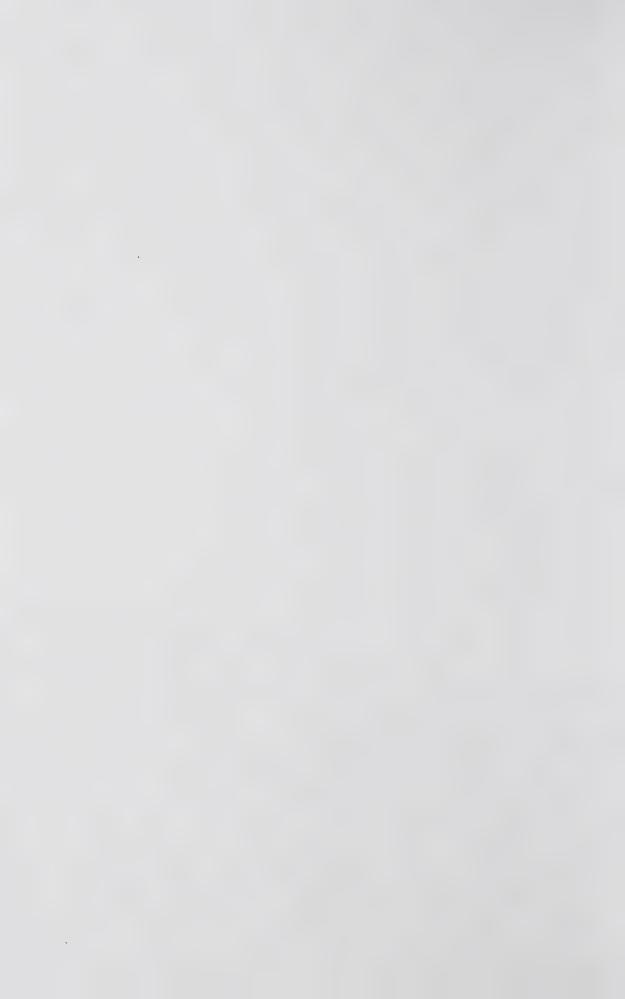
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Vocal Arts Week presents: Country House Weekend

Sunday, March 4, 2012 at 2 pm Convocation Hall, Old Arts Building





An English idyll in four days & a prologue

CATHERINE ABELE soprano ELIZABETH TURNBULL mezzo

MARK WILKINSON baritone

STEPHEN RALLS and BRUCE UBUKATA piano

Characters in order of speaking

Denis Stone Priscilla (the hostess) Mr Scogan Mary Bracegirdle Anne, Henry Wimbush's niece Ivor Lombard Lord Emsworth The Hon. Freddie Threepwood Henry Wimbush **Narrators**

Bruce Ubukata Elizabeth Turnbull Stephen Ralls Catherine Abele Elizabeth Turnbull Mark Wilkinson Stephen Ralls Mark Wilkinson Bruce Ubukata Bruce Ubukata, Stephen Ralls

PROLOGUE

FRIDAY AFTERNOON and EVENING - arrival

Fanfare, from Façade (piano-duet)

William Walton (1902-1983)arr. Constant Lambert (1905-1951)

The Journey (Ernest Blake) (baritone)

John Ireland (1879 - 1962)

As a composer, Ireland was a perfectionist, never allowing anything to be published until he was completely happy with it. His output was not large and he tended to write in the more intimate forms of piano music and songs.

Herbert Howells (1892-1983)

Howells became known chiefly as a composer for church and choral society; but his early chamber music and songs include some of his finest creations.

Love's Philosophy (P. B. Shelley) (soprano)

Frederick Delius (1862-1934)

Delius's songs reveal his early study in Germany and his friendship with Grieg. Elgar once said that he thought Delius's music "not quite proper".

An Aside (anon., early 16th century) (baritone)

Ireland

Sleep (John Fletcher) (soprano)

Ivor Gurney (1890-1937)

Harrowing experiences as a soldier in the 1914-18 war exacerbated tendencies towards insanity, and Gurney died in an asylum. He had shown great early promise and his songs are regarded as among the finest in the English repertoire.

SATURDAY

Nine of the clock (John Doyle) (soprano)

Gurney

It was a lover and his lass (William Shakespeare) (mezzo)

Gerald Finzi (1901-56)

Finzi was an early champion of Gurney's music; but his cycle of five Shakespeare songs, *Let Us Garlands Bring*, was published as a birthday tribute to Ralph Vaughan Williams.

The Trellis (Aldous Huxley) (baritone)

Ireland

Tordion, from *Capriol Suite* (piano-duet)

Peter Warlock (1894-1930)

'Peter Warlock' was the sinister pseudonym adopted by the composer, writer and musicologist, Philip Heseltine. It gives a hint of the complex temperament which caused him to alternate between periods of extreme productivity and spells of acute depression - it is fairly certain that he took his own life.

The Contented Lover (James Mabbe) (soprano)

Warlock

Sleep (John Fletcher) (mezzo)

Warlock

* * *

SUNDAY MORNING and AFTERNOON

A Thanksgiving (Bassus) (baritone)

Ireland

Earth's Call (A Sylvan Rhapsody) (Harold Munro) (mezzo)

Ireland

The large scale of this rhapsody is unique in the corpus of Ireland's song. The poet was displeased when he heard it: "I wrote a poem, but you have turned it into an opera!"

Old Sir Faulk (Fox-trot), from Façade (Edith Sitwell) (soprano)

Walton, arr. Lambert

The first performance of *Façade*, in 1923, caused a minor scandal in London's artistic life. "Surely it is time this sort of thing were stopped," a critic wrote. Edith Sitwell declaimed her poems through a megaphone to the accompaniment of a chamber ensemble, the whole taking place behind a curtain. She and her brothers, Osbert and Sacheverell, had befriended Walton and they did not take kindly to Noël Coward's skit the same year, *The Swiss Family Whittlebot*, in which Maisie Gay as the poetess, Hernia Whittlebot, recited her verses with her brothers, Gobo and Sago.

INTERMISSION

SUNDAY EVENING

Polka, from Façade (piano-duet)

Walton, arr. Lambert

Tell me the truth about love (W. H. Auden) (baritone)

Benjamin Britten (1913-1976)

Britten, a pupil at various times of both Ireland and Bridge, made a number of settings of Auden's verse in the 1930s; in this period, he was providing incidental music for plays and films and was part of the artistic circle centred around Auden and Christopher Isherwood.

Two Cod-pieces (piano-duet) Beethoven's Binge (The Bard Unbuttoned) The Old Codger

These are among Warlock's earliest compositions. The source of the first piece is clear enough. The composer described the second piece as being "the extracted square root of a recently discovered symphony in D minor by Julius Caesar" - i.e., César Franck.

So perverse (Robert Bridges) (baritone)

Frank Bridge (1879-1941)

With far more sympathy for European composers, such as Berg, than was customary in England between the wars, Bridge displayed strong individuality in his work. His early songs, however, like those we perform here, are firmly rooted in the Romantic idiom.

Nocturne (Auden) (soprano)

Britten

MONDAY MORNING - departure

The Sweet Season (Richard Edwardes) (baritone)

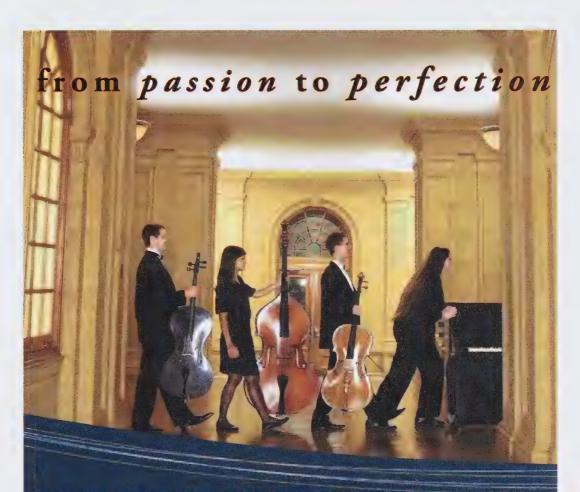
Ireland

Love went a-riding (Mary Coleridge) (mezzo)

Bridge

The readings are taken from Crome Yellow by Aldous Huxley, with a couple of extracts from The Portrait of a Lady by Henry James and P. G. Wodehouse's Blandings Castle. (No prizes will be awarded for indentifying these correctly!) Huxley's novel, published in 1921, is closely based on his experiences as a quest of Lady Ottoline Morrell at Garsington Manor, Oxfordshire: contemporary readers could identify pen-portraits of Prime Minister Asquith, the painter Mark Gertler, Carrington (as Mary Bracegirdle), Bertrand Russell (as Mr Scogan) and Lady Ottoline herself (as Priscilla). Huxley presumably put something of himself into Denis Stone, the character from whose viewpoint the story is told. Lady Ottoline refused to speak to Huxley for several years: "I was filled with dismay. I felt, somehow, that having given Aldous opportunities of meeting these people, I was responsible for these cruel caricatures, and that not only had he behaved dishonourably, but that he had involved me in his dishonour - and it might be thought I had acquiesced in his mocking."

The song, *Thank you so much, Mrs Lowsborough-Goodby*, was written by Cole Porter in 1934 and recorded by Elsie Carlisle, with Ambrose and his orchestra.



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From student recitals & ensemble performances, to masterclasses, workshops & visiting artist lectures, the Department of Music is dedicated to excellence and innovation in the creation, performance, study and teaching of music. Please visit our season calendar online at www.music.ualberta.ca.

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DEPARTMENT OF MUSIC UPCOMING EVENTS

The University of Alberta and Grant MacEwan Jazz Bands present:

The 15th annual Salute to the Bands

A tribute to the great swing bands of the 30s and 40s

Monday, March 5, 2012 at 8 pm in Convocation Hall

Admission by Donation

Music at Convocation Hall presents: German Baroque Chorale Partitas Marnie Giesbrecht, organ

Friday, March 9, 2012 at 8 pm in Convocation Hall Featuring works by Bohm, Walther, Bach & Krapf

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

Contempo New Music Ensemble
Adriy Talpash, conductor
Monday, March 19, 2012 at 7 pm in Convocation Hall
Admission by Donation

Music at Convocation Hall presents: Connected: Celebrating Three Pivotal Composers Jacques C. Despres, piano Friday, March 23, 2012 at 8 pm in Convocation Hall

Featuring works by three pivotal composers: Beethoven, Liszt & Debussy \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

Music at Winspear presents:
University of Alberta Opera Performance: Orphee aux Enfers
Featuring the University of Alberta Opera Performance

Sunday, March 25, 2012 at 3 pm at the Winspear Centre for the Arts \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available in advance through the Department of Music (3-82 Fine Arts Building, University of Alberta | 780.492.0601 | music@ualberta.ca) or at the door on the day of the performance

World Music Week presents:
The West African Music Ensemble
Thursday, March 29, 2012 at 7 pm in Convocation Hall
Admission by Donation

The Indian Music Ensemble
Friday, March 30, 2012 at 7 pm in Convocation Hall
Admission by Donation

The Middle Eastern and North African Ensemble
Saturday, March 31, 2012 at 7 pm in Convocation Hall
Admission by Donation

Thank you for supporting the Department of Music. Word of mouth is our strongest form of publicity. If you enjoyed tonight's performance, please share your experience with others!



The Department of Music presents:
Steinway Artist Alan Chow, piano
Friday, March 2, 2012 at 8 pm
Convocation Hall, Old Arts Building

Programme

Barcarolle, Op. 60

Frédéric Chopin (1810-1849)

Nocturne in C-sharp Minor, Op. Posth.

Sonata No. 2 in B-flat Minor, Op. 35 Grave -- Doppio movimento Scherzo Marche Funèbre: Lento Finale: Presto

Intermission

from Harmonies Poètiques et Religieuses Franz Liszt Bénédiction de Dieu dans la solitude (1811-1886)

from Années de Pelèrinage, "Italie" Après une lecture du Dante Acclaimed for his "elegant poetry and virtuosic fire", Alan Chow has won First Prize in the Concert Artists Guild International Competition, the UCLA International Piano Competition and the Palm Beach Invitational International Piano Competition. Winner of the Silver Medal and Audience Favorite Prize at the Gina Bachauer International Piano Competition, he was also a prizewinner in the William Kapell International Piano Competition.

A Steinway artist, Mr. Chow has performed in recital and in concert with orchestra from coast to coast in 45 states. His recitals have brought him to the major music centers including New York (Lincoln Center, Merkin Hall, Steinway Hall), Boston, Los Angeles, Chicago (Symphony Center and Ravinia), Washington, D.C., Cleveland, Seattle, Atlanta, New Orleans and Miami. Concerto performances include appearances with the National Symphony, Utah Symphony, Oakland Symphony, Tulsa Philharmonic, Kansas City Symphony and Omaha Symphony. Mr. Chow regularly tours Asia with performances in China, Japan, Hong Kong, Taiwan, and Singapore including performances with the Hong Kong Philharmonic and the Pan-Asia Symphony. An avid chamber musician, he has collaborated with the American, Pacifica and Miami String Quartets and has been guest artist at the Grand Canyon Chamber Music Festival, Juneau Jazz and Classics, San Juan Islands Chamber Music Festival, Kent Blossom Music Festival, Texas Music Festival, Music Festival of Arkansas and Music Mountain. In addition, he appears in joint recital engagements with baritone Jubilant Sykes and in the Cheng-Chow Trio with pianists Angela Cheng and Alvin Chow.

Also in demand for his teaching, Mr. Chow has given master classes throughout North America and Asia at conservatories, universities and summer festivals including the Eastman School of Music, Indiana University, New Orleans International Piano Festival, Gina Bachauer International Piano Festival, Las Vegas Piano Festival, Tunghai International Piano Festival (Taiwan) and in Singapore. Appointed Guest Professor at the Central Conservatory in Beijing and Honored Visiting Professor at the Shenyang Conservatory, he has also presented recitals, master classes, and lectures in China at the conservatories in Shanghai, Chengdu, Xian and Wuhan.

Mr. Chow studied with Nelita True at the University of Maryland where he graduated Co-Valedictorian with his twin brother Alvin, and received the Charles Manning Prize in the Creative and Performing Arts given to the outstanding graduate; with Sascha Gorodnitzki at The Juilliard School where he was awarded the Victor Herbert Prize in Piano; and with Menahem Pressler at Indiana University where he was the recipient of the Joseph Battista Memorial Scholarship. He also studied at the Mozarteum Sommerakademie with Carlo Zecchi.

Formerly Artist-in-Residence at the University of Arkansas, Mr. Chow currently serves as chair of the Piano Program at Northwestern University.

DEPARTMENT OF MUSIC UPCOMING EVENTS

Kilburn Memorial Concert Series presents
the 2011/12 Visiting Quartet in Residence: Afiara Quartet
Yuri Cho, violin; Adrian Fung, cello; David Samuel, viola; Valerie Li, violin
Saturday, March 3, 2012 at 8 pm in Convocation Hall
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available at the door on the evening of the performance only

Vocal Arts Week presents

A Country House Weekend: an English idyll in four days and a prologue Catherine Abele, soprano; Elizabeth Turnbull, mezzo; Mark Wilkinson, baritone; Stephen Ralls, piano; Bruce Ubukata, piano Sunday, March 4, 2012 at 2 pm in Convocation Hall

\$20 Adults | \$15 Seniors | \$10 Students
Tickets available at the door on the afternoon of the performance only
Refreshments to be served at intermission

The University of Alberta and Grant MacEwan Jazz Bands present:

The 15th annual Salute to the Bands

A tribute to the great swing bands of the 30s and 40s

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THE KILBURN MEMORIAL CONCERT SERIES AND THE DEPARMENT OF MUSIC

PRESENTS

THE 2012 VISITING QUARTET IN RESIDENCE

Afiara String Quartet

Valerie Li, violin, Yuri Cho, violin David Samuel, viola, Adrian Fung, cello Saturday, March 3, 2012 at 8:00 pm Convocation Hall, Old Arts Building



AFIARA STRING QUARTET

Valerie Li, violin David Samuel, viola Yuri Cho, violin Adrian Fung, cello

Programme

String Quartet no. 11, Op. 95 in f minor, "Serioso" (1810)

L. van Beethoven (1770-1827)

I. Allegro con brio

II. Allegretto ma non troppo

III. Allegro assai vivace ma serioso

IV. Larghetto espressivo; Allegretto agitato; Allegro

String Quartet no. 4, Op 44 in F Major (1906)

Carl Nielsen (1865-1931)

I. Allegro non tanto e comodo

II. Adagio con sentimentio religioso

III. Allegretto moderato ed innocento

IV. Molto adagio. Allegro non tanto, ma molto scherzoso

Intermission

String Quartet Op. 56 in d minor, "Voces Intimae" (1909)

Jean Sibelius (1865-1957)

I. Andante. Allegro molto moderato

II. Vivace

III. Adagio di molto

IV. Allegretto (ma pesante)

V. Allegro



The all-Canadian Afiara String Quartet offers performances of "startling intensity" with a "powerful, keen-edged collective sound" (San Francisco Classical Voice). Winner of the Concert Artists Guild International Competition, the Young Canadian Musicians Award, top prizes at the Munich ARD International Music Competition and the Banff International String Quartet Competition, where they also took the Szekely Prize for the best performance of Beethoven, the Afiara balances a lively interest in new works with deep insight into core classical repertoire.

The Department of Music would like to thank the following people and organizations for generously supporting this program:

The Office of the Dean of Arts, The Office of the Provost, Guillaume Tardif, David Gramit, Brenda Dalen, Tom & Mary Johnson, the Kilburn family for their ongoing support, and our audience for supporting great events like this!

Violinist Valerie Li received her Bachelor's from the Peabody Conservatory and her Master's from the New England Conservatory. She has performed at the Kennedy Center, Carnegie, Jordan and Strathmore Halls. Ms. Li won first prize in Chamber Music at the National Music Festival of Canada and was the recipient of a British Columbia Arts Council Award to study at Peabody, where she won the Marbury Prize and the Hulsteyn Award. Ms. Li has been named a fellow at Tanglewood Music Center and Aspen Music Festival, and has performed at Taos School of Music in New Mexico and the Banff Centre for the Performing Arts. She has played with the Baltimore and Singapore Symphonies and served as Concertmaster of the New England Conservatory Philharmonia, the Peabody Symphony Orchestra and with the National Youth Orchestra of Canada, Ms. Li has studied violin with Miriam Fried, Herbert Greenberg, and Gwen Thompson and chamber music with members of the Takacs, Juilliard, Vermeer, and Borromeo String Quartets.

Violinist Yuri Cho received her Bachelor's and Master's degrees from The Juilliard School, where she studied with Dorothy Delay, Naoko Tanaka, and Masao Kawasaki as a recipient of the Dorothy Starling Violin Scholarship and the Jean Doyle Loomis Award, and the Artist Certificate in Chamber Music from the San Francisco Conservatory. She was a featured soloist with the Seoul Royal Symphony in Korea and Japan, the Concordia Symphony Orchestra in Canada, and has given concerts in New York's Carnegie Hall, Lincoln Center's Alice Tully Hall, and in Denmark, Estonia, Finland, Germany, Hungary, Italy, Slovakia, and the Czech Republic. Ms. Cho has performed with Norman Fischer, Jean-Michel Fonteneau, Paul Hersh, Jodi Levitz, and Ian Swensen. She was named an Osher Scholar at the San Francisco Conservatory of Music, where she studied with Ian Swensen and was a faculty member of the San Francisco Conservatory's Preparatory Division. Ms. Cho is playing a 1773 Guidantus violin, on loan from The Banff Centre.

Violist David Samuel received his Bachelor's and Master's degrees from The Juilliard School under the Nathan Gordon Scholarship and the Jerome L. Greene Fellowship, and the Artist Certificate in Chamber Music from the San Francisco Conservatory. He has studied viola with Karen Tuttle. Michael Tree, and Paul Hersh, and chamber music with Emanuel Ax, Joseph Kalichstein, and members of the Juilliard String Quartet. He has performed in Canada, the U.S., and more than a dozen countries in Europe. His concerts have taken him to the Berlin Konzerthaus, Leipzig Gewandhaus, Carnegie Hall, and Lincoln Center. As an orchestral musician, Mr. Samuel has been the principal violist of the Juilliard Orchestra and the Schleswig-Holstein Music Festival Orchestra. As a chamber musician, he performed with Robert Mann, Bonnie Hampton, Norman Fischer, Martha Katz, and Pinchas Zukerman. Mr. Samuel has been a teaching assistant to Michael Tree and was previously on faculty at the San Francisco Conservatory of Music Preparatory Division.

Cellist Adrian Fung has given solo recitals in New York's Carnegie Hall, the Goethe Institute, Montreal's Pollack Hall, the Toronto Centre of the Performing Arts, the Living Arts Centre, and Taiwan's National Concert Hall. He has been soloist with Ensemble 212, Columbia Chamber Players, and the Oakville Symphony. Mr. Fung was awarded an Artist Grant from the New York Foundation of the Arts and received the Goodrich Award from the National Arts Centre of Canada. He has performed at Alice Tully Hall in Lincoln Center and the Orford Music Festival's "Musicians On Tour" and premiered several works, including pieces by Huck Hodge and the International Society of Contemporary Music. Mr. Fung studied cello with Bonnie Hampton, Jean-Michel Fonteneau, Fred Sherry, Antonio Lysy, David Hetherington, and Susan Gagnon. An Osher Scholar, he received his Bachelor's degree from the San Francisco Conservatory of Music and performance diplomas from McGill University and Mannes College.

The all-Canadian Afiara String Quartet is widely noted for its engaging, authentic presence and performances balancing "intensity and commitment" with "frequent moments of tenderness." [The Montreal Gazette].

Winner of the 2008 Concert Artists Guild International Competition, the 2010 Young Canadian Musicians Award, top prizes at the Munich ARD International Music Competition and the Banff International String Quartet Competition, where they also took the Szekely Prize for best Beethoven interpretation, the Afiara String Quartet has lively interest in new works and fresh insight into core classical repertoire.

In the 2011/2012 season, the Afiara appears twice at New York City's Chamber Music Society of Lincoln Center, with Bruce Adolphe and with Jörg Widman. They perform at the Baryshnikov Arts Centre in New York City, at Stamford Chamber Music Group in Connecticut, ProMusica San Miguel de Allende in Mexico, Music at Kohl Mansion in California, Chamber Music Cincinnati, Art Center Chamber Music Concerts in New Jersey, and elsewhere in North America.

The quartet also offers masterclasses, educational outreach and performances in residency at the University of Alberta, Edmonton, and for their annual return to Toronto's Royal Conservatory of Music as Visiting-Quartet-in-Residence.

Last season Afiara appeared in New York City at Alice Tully Hall, Merkin Concert Hall and for the Americas Society; at the Kennedy Center both for the Mendelssohn Octet with the Juilliard String Quartet; and also presented in concert by the Washington Performing Arts Society. They opened the Montreal Chamber Music Festival's sixconcert Beethoven String Quartet Cycle, sharing duties with the Tokyo and Chiara String Quartets.

The Afiara also performed at Las Cruces Concerts in New Mexico; Vancouver's Music in the Morning; in São Paulo, Brazil; at the Muziekgebouw in Amsterdam; throughout Denmark and elsewhere. The quartet also made its Ravinia debut playing works by Haydn, Beethoven and Dvorak. They returned to residencies at The Banff Centre and the Indiana University Summer Music Festival, and appeared in concerts at the Festival of the Sound in Ontario, the Ottawa Chamber Music Festival, Domaine Forget, and the Waterside Summer Series.

Other recent highlights include performances at San Francisco Performances, the Library of Congress, the Chautauqua Institution, Carnegie Hall's Weill Recital Hall, Indiana University's Summer Music Festival, Princeton University's Summer Chamber Music Series, the San Jose Chamber Music Society, and the Calgary ProMusica Series, et al.

Next season, the quartet looks forward to debuts at London's Wigmore Hall and the Esterházy Palace in Eisenstadt, Austria, as well as an extensive tour of Denmark and Sweden.

Passionate advocates of new music, the Afiara String Quartet has embarked on a project with the Common Sense Composers' Collective and Cecilia String Quartet, performing and recording eight new quartet works at The Banff Centre. Enjoying a friendly mentorship with the Kronos Quartet, the Afiara offered affectionate tribute at the Kronos' June 2011 Avery Fisher Prize Presentation, playing Aleksandra Vrebalov's "Pannonia Boundless". The Afiara have also performed the world premieres of Brett Abigana's String Quartet No. 2, "Lockdown" by Dan Becker, and Jason Bush's "Visions" – all written specifically for them. Among other new music highlights, the Afiara have collaboratedwith timpanist Louis Siu in a set of commissions, and with singer/songwriter Kyrie Kristmanson and composer Patrick Carrabre for a world premiere song-cycle at the Ottawa International Chamber Music Festival.

The Afiara String Quartet has been heard on Bavarian Radio, CBC Radio 2, TROS in the Netherlands, San Francisco's KALW, New York's WQXR and are featured in the Road to Banff documentary. Their debut CD, on the Foghorn Classics label, features quartets by Mendelssohn and Schubert, as well as the Mendelssohn Octet with the Alexander String Quartet.

In 2011, the Afiara String Quartet completed a two-year tenure as graduate resident string quartet at The Juilliard School in New York, where they served as teaching assistants to the Juilliard String Quartet. Prior to that, they were the Morrison Fellowship Quartet-in-Residence at San Francisco State University's International Center for the Arts (2007-2009), where the members were teaching assistants to their mentor ensemble, the Alexander String Quartet.

The Afiara players have also worked with musicians and ensembles including the American, Cavani, Emerson, Kronos, St. Lawrence, Takacs and Ying Quartets, Earl Carlyss, James Dunham, Henk Guittart, Bonnie Hampton, and at the San Francisco Conservatory, where they were formed, with Paul Hersh, Mark Sokol and Ian Swensen.

Recognizing the vital importance of music education and advocacy, the Afiara String Quartet pursues its own teaching work, in residence at the University of Alberta, Edmonton, at Toronto's Royal Conservatoryof Music and as faculty at Chamber Music of the Rockies, Indiana University Summer String Academy, and Canada's Southern Ontario Chamber Music Institute, among other institutions. They also provide educational outreach and make regular appearances at The Banff Centre, which generously provides the 1737 Guidantus violin played by second violinist Yuri Cho

Formed in 2006, the Afiara String Quartet takes its name from the Spanish fiar, meaning "to trust", a basic element vital to the depth and joy of its music-making.

About The Nicholas Arthur Kilburn Memorial Concert Series

Peter Kilburn, the donor and founder of 'The Nicholas Arthur Kilburn Memorial Concert Series,' wrote the following to Dr. Robert A. Stangeland, the former Chairman of the Department of Music, on the 29th of September 1980:

'This would look to the immediate establishment of a series of concerts to be known as the Nicholas Kilburn concerts which would be funded by the interest earned from my outright gift to the University of \$ 25,000. In order that the series could begin this season I would in addition guarantee the cost of the first concert.'

Peter Kilburn's generous endowment made possible an annual major concert in Convocation Hall dedicated to presenting prominent artists in memory of Peter's father, Nicholas Arthur Kilburn. The first concert of this series was held on the 12th of February in 1981. The famous US-American-Cuban pianist Jorge Bolet performed. The series has been a great success; this year's event marks the 30th season – truly a reason to celebrate.

Nicholas Arthur Kilburn (1875-1931) was an Englishman who immigrated to Canada in 1903 as a part of the Britannia Colony organized by an English Reverend. His Canadian life began at a Homestead near Lloydminster where his two sons Nicholas Weldon and Peter were born. After two years of struggling to set up the farm, Nicholas Arthur finally proved himself a good manager and businessman. He sold land and managed a ranch for a wealthy American, eventually becoming the agent of various Eastern insurance and investment firms. The Kilburn family moved to Edmonton in 1916, where Nicholas Arthur Kilburn was a member of the University of Alberta Board of Governors from 1929 to 1931.

Nicholas Weldon Kilburn (1906-1986), Nicholas Arthur's eldest son, followed a musical career as a pianist and a teacher in piano and voice. He was also known as a great accompanist, especially when he performed with his second wife, the famous soprano Lois Marshall. Three of his four sons also became musicians. Nicholas was bassoonist with the Toronto Symphony Orchestra, Michael a cellist with the Montreal Symphony and Paul a piano teacher and composer.

Peter Kilburn (1908-1995), Nicholas Arthur's second son, graduated from the University of Alberta in Arts and English in 1929. He played cello and worked with the Edmonton Symphony Orchestra in the 1920's. Later in life, he moved to Montreal where he worked as an investment banker. Peter was the Chairman of the Montreal Symphony Orchestra, and helped establish 'The Nicholas Arthur Kilburn Memorial Concert Series' in memory of his father at the University of Alberta. After his death, a lecture series on Business and Environment was established at the University of Alberta in Peter's memory.

The Kilburn family continues to demonstrate a strong and appreciated connection to music through 'The Nicholas Arthur Kilburn Memorial Concert Series.' An inspiration to students and the Edmonton community, this series offers a richness of experience unmatched by any other. Through this donation, Peter Kilburn has made it possible for the University of Alberta's Department of Music to invite world-famous musicians to offer specialized educational outreach for students, and unique concert experiences for audiences.

The generous contribution made possible by The University of Alberta Nicholas Arthur Kilburn Memorial Concert Series allows the University of Alberta Department of Music the opportunity to invite world renowned artists to perform for our students and community. Below, please find the list of performers to date since the Series' inception. We look forward to continuing in this rich tradition in years to come.

1981: Jorge Bolet, pianist

1982: York Winds

1982: Vancouver Chamber Choir

1983: Shura Cherkassky, pianist

1984: Guy Fallot, cellist

1985: Elly Ameling, soprano

1986: Eugene Istomin, pianist

1987: Franco Gulli, violinist

1988: Maureen Forrester, contralto

1989: Marek Jablonski, pianist

1990: Jospeh Swensen, violinist

1991: Kaaren Erickson, soprano

1992: Detlef Kraus, pianist

1993: Ofra Harnoy, cellist

1994: Heinz Holliger, oboist

1995: Louis Quilico, baritone

1996: Stephen Hough, pianist

1997: Antonin Kubalek, pianist, with Ivan Zenaty, violinist

1998: David Higgs, organist

1999: Edith Wiens, soprano

2000: Convivium, keyboard trio

2001: Claude Frank, piano

2002: Jens Lindemann, trumpet

2003: Nathan Berg, baritone

2004: Octagon 2005, chamber ensemble

2005/6: Gilbert Kalish, pianist

2007: Paul Jacobs, organist

2008: Phillip Addis, baritone with Michael Massey, piano

2009: Brian Bowman, euphonium **cancelled due to illness**

rescheduled with Amy Beinert, euphonium

with the University of Alberta Symphonic Wind Ensemble

2010: Ilya Kaler, violinist

2011: Afiara String Quartet

String Quartet No. 11, Op. 95 in f minor "Serioso" by L. van Beethoven

The String Quartet, No. 11, Op. 95 "Serioso" by Beethoven is perhaps the most pivotal of all 16 quartets. Even though it marks the end of his so called "middle period" string quartets, it really bridges the gap between the first 11 quartets and the 5 late quartets. During the 12 year period of 1798-1810, Beethoven wrote the 11 quartets making up Op. 18, 59, 74, and 95. It would not be for another 13 years before he would begin work on his next quartet, Op. 127. Perhaps then the early and middle quartets have more in common than we tend to generally think? When we look at Beethoven's compositional life in this way, it becomes clear that Op. 95 really does serve a role of vital importance.

Easily the shortest of all Beethoven quartets, Op. 95 runs about 20 minutes. This by no means indicates that the piece is light in character, nor does it indicate that the piece lacks content in any way. While retaining the 4 movement form that holds true for all of his quartets thus far, Beethoven manages to share with us a glimpse of what may be to come in the late quartets. Perhaps one of the most significant changes to occur between these first 11 quartets and the final 5, initiated here in Op. 95, is the breakdown of sonata form.

One of the hallmarks of the sonata is its extensive development section, which until now Beethoven treated as such. But here, in the first movement of Op. 95, we see much of the development occurring in the exposition and so the development section itself lasts barely 20 bars. While perhaps this may seem somewhat analytical, it does translate directly into the character of the music. By developing much of his material during the exposition, the intensity and drama usually reserved for the development section becomes pervasive throughout the entire movement. There is hardly a moment to breathe as motives change frequently and corners are turned on a dime. This type of writing is the seed for the power, intensity, emotional depth, and innovation that we see in all of the late quartets.

The second movement, typically reserved for the slow movement of a quartet, is marked Allegretto ma non troppo. While this is often performed rather slowly, the indication of Allegretto perhaps asks for something of a quicker nature. This is just one of the many challenges of performing Beethoven. This really should be the "slow" movement but the constant flowing lines of the accompanying voices mixed with the quick tempo marking mean that perhaps we are not meant to be at rest here. The harmonic ambiguity of the opening certainly supports that. Though the key signature is that of D major, we do not have a true authentic cadence for 34 bars. That's a long time to have no real sense of what key you are in. What this does to listeners and performers alike is give us all a sense of being somewhat unsettled.

This movement also contains a slow fugue, which is a device we will see again in the late quartets – most notably in the 1st movement of Op. 131. A series of D major chords brings this 2nd movement directly into the 3rd. Marked Allegro assai vivace ma serioso, this is the movement from which the title "Serioso" comes.

The rather bizarre marking "ma serioso" seems to be a direction from Beethoven that this movement is in no way a Scherzo, as one would normally expect. Again, this movement foreshadows what is to come in the late quartets. In fact, the main dotted motive that is the main building block for this movement becomes the same building block for the scherzo of Op. 127, though treated quite differently. This non-scherzo movement follows a form that Beethoven experimented with in Op. 59, No. 2, wherein the typical A-B-A form of the Scherzo becomes A-B-A-B-A by repeating the trio twice. What he does this time, however, is push the tempo for the final A section and this movement ends in a great fury.

The finale begins with the missing slow movement, albeit only 7 bars worth, and spills into the Allegretto section much in the way he does in the Egmont Overture. This is one of the stormiest movements of any string quartet up until this point.

True to form, there is no time to breathe or rest at all. Continuous 16th notes keep the angst throughout and whereas the first two movements leave questions about the tonal center of the work, this movement sits solidly in the home key of f minor. By and large all themes appear in their "correct" keys and it seems as though we might know how this piece will end. Just as it looks like we are in the home stretch, the strangest thing happens. The motives break down, the dynamic drops, and the music slows and rests on a ppp F major chord. Then without a break, the missing scherzo appears in the form of an extremely soft and impossibly fast coda in F major. The ending is breathless and filled with humor and joy. Apparently Beethoven was heard saying that this piece was never meant to be performed in public. If that is the case, then perhaps this piece is a type of experiment for him to try out some new ideas that would eventually inspire the late quartets. In any event, it is a true masterpiece for which we are very thankful!

String Quartet No. 4, Op. 44 in F major by Carl Nielsen

String Quartet No. 4, Op. 44, written in 1906, is the final published string quartet by Carl Nielsen. It is, in a way, the most experimental quartet while retaining much of the folk music character that influenced many of his works. His father was a violinist/fiddler and cornet player, and his mother, while not a performing musician, would sing Danish folk songs in the house as he was growing up. Nielsen himself tells us this is how he was first introduced to music. Though Nielsen was traditionally trained later on, the folk element remained the strongest influence on his compositional style.

Thanks to the combined efforts of Haydn, Mozart, and Beethoven, writing string quartets became, and remains, a right of passage for many composers. It is often where we see the most innovation, the deepest emotion, and the composer's most inner thoughts. This certainly holds true for Nielsen as well. While all 4 quartets share a certain progressive nature, this is the quartet that reaches the furthest. He searched to find a voice for string quartets during the creation of these pieces, so much so that only once he completed String Quartet No. 4 did he finally feel as though he understood how to write for strings. This quartet was originally titled Piacavolezza, so named in reference to the original marking of Allegro piacevolo ed indolente (agreeable and lazy) for the 1st movement. During a revision of the work that took place 13 years later, Nielsen removed the title and decided to change the 1st movement marking to Allegro non tanto e comodo. Funny enough, agreeable and lazy are both very appropriate adjectives for the overall character of the first movement.

The main theme is more or less waltz-like using extremely unconventional harmonies. It is in this context where we really see Nielsen's innovation at work. F major seems more like an abstract idea in this movement as he moves through what seems like every other key until settling finally in F, no sooner than the final cadence of the movement. The movement is a fun, good natured journey revolving around this bizarre, at times almost circus like, waltz. Every instrument participates equally, trying out new keys and rhythmic combinations and the climax sees a return of the original waltz theme in a full fanfare. A short coda dissipates this energy quickly.

The 2nd movement, marked Adagio con sentimento religioso, is quite reminiscent of traditional Danish song, perhaps even of the songs Nielsen so loved hearing his mother sing. There is a powerful reverence throughout the movement and in stark contrast to the 1st movement, this sits comfortably in C major and follows traditional harmonic movement. The singing lines are supremely beautiful and one can feel how incredibly personal and special this music was for him

The movement's final chorale foreshadows a glimpse of the finale. The 3rd movement, Allegretto moderato ed innocento, is a delightful child-like piece and there is no more accurate way to describe it than innocent. The opening duet between 1st violin and viola is nothing more than 3rds and 5ths, the simple building blocks of western harmony. This lasts only a few bars before the playfulness of the movement takes over. The second theme, initially a duet is filled with innocent joy and one cannot help but smile. After a short trio like section (which uses much of the same material) and a recapitulation of the opening, we find a coda with almost Spanish flavors to it that brings the movement to a restful close.

The finale begins with a Molto adagio that remembers the slow movement, though after only a few seconds the music bursts forward into the Allegro non tanto, ma molto scherzoso. It is this section that perhaps most strongly brings out the folk music and fiddling influence that formed Nielsen's early musical memories. The music here is completely joyful, dance-like, and pure. Each instrument joins in the fun and duets of the violins followed by viola and cello converse and play together. The second theme, while still quite bright, has brief moments of pain or regret but always returns to another light and playful section.

Just so that no one forgets the 1st movement, it seems, he writes an extremely chromatic, and remarkably innovative fugue-like section into the last movement before a short violin cadenza and reprise of the opening chorale. This time, however, the chorale is hushed so as to portray it perhaps as more of a memory than a concrete idea. After a short recap the coda winds down and brings us back home to F major. The quartet ends much as it should, with pride and joy and not a worry in the world.

String Quartet Op. 56 in d minor "Voces intimae" by Jean Sibelius

The string quartet known as "Voces intimae" by Jean Sibelius represents perhaps the only major chamber work by the composer. Written in 1908-09, this quartet is created during a period of remarkable chamber music output by several composers. Within about 15 years, we see great works appearing throughout Europe including Verklärte Nacht and 2 string quartets by Arnold Schönberg, as well as string quartets by Claude Debussy, Maurice Ravel, Antonin Dvořák and Carl Nielsen. All of these highly romantic pieces are some of the last master works in this style that we will see. Once WWI happened, the face of music changed completely and so this really marks the end of the romantic period.

This string quartet became a work of deeply personal and inner expression for Sibelius. Despite being married and having children, he often felt lonely and suffered from depression during much of his adult life. In addition, he underwent major surgery in 1908 for suspected throat cancer. It was after that when he seriously went to work on the quartet. This work, in many ways, reflects this part of Sibelius' life with frequent moments of inner turmoil and restlessness. It contains 5 movements structured in an arch form, where the middle movement is the center piece and the other movements relate to one other closely (1&5, 2&4).

The piece opens with a simple dialogue between the first violin and cello, during which we see the main building blocks of the piece. This first movement alternates between quick scherzo like material and flowing lyrical lines that hark back to the opening duet. It is these lyrical lines that win out in the end and rather than dying away, they build into a massive chorale that takes us directly into the first scherzo. This light, fleeting 2nd movement lasts barely a few minutes but sheds a new light onto the violin/cello duet from the first movement. Here the original tune is taken by the viola part but this time as an accompaniment to a new playful tune in the first violin.

Just as quickly as this scherzo begins, it finishes in a series of short care free cadences in A major. As was noted earlier, the third movement is the center piece to the entire quartet. This is a profoundly inner and devastatingly moving piece, with an ending reminiscent of a tragic opera death scene. Maybe the most famous such scene is the Liebestod from Tristan und Isolde and what makes this scene so effective, among other things, is that Wagner never gives us a full cadence until the very end of the scene (in fact some argue that there is no real cadence in the entire opera until this moment). Where cadences should occur, he manages to turn corners and further the build up of tension and emotion. This is exactly what Sibelius does here. Though it eventually ends in F major, the highly chromatic opening of the movement and the continuously shifting key centers give rise to the complex harmonic journey on which we are all taken. All 4 voices are singing throughout the movement, usually in pairs, until the climax when all voices finally sing together.

Occurring twice in the movement is a set of chords, first in e minor and then later in c# minor, above which Sibelius wrote "voces intimae" into a score belonging to his friend (n.b. this marking does not appear in any published version). Marked ppp, these chords are the softest sounds in the entire piece. While it is unclear what he specifically means by "voces intimae" (and it would unfortunately be impossible to know for sure without asking him), to me it seems to indicate a personal reference for his friend and given the character of these whispered chords, it likely represents something incredibly sorrowful and inner. After several attempts to find rest in this movement, Sibelius finally succeeds 4 bars from the end with a gloriously warm and radiant F major chord. A gently falling F major triad rounds out the movement in a fashion highly reminiscent of Beethoven.

A second scherzo follows, though this one is darker and has the sense of being lost. The only movement written in 3, this should be a dance movement. It does, in fact, contain many dance elements but after the tragedy of the slow movement, there is too much turmoil and pain to truly dance. Spinning triplets take this movement over before the painand frustration become too much and it ends with a series of outbursts from all 4 voices. The finale is a true moto perpetuo. With almost a folksy fiddling style, this movement starts with a bang and never stops. There are continuous running 16th notes that are pushed faster and faster throughout before it finally flies completely out of control in a fury of energy and passion.

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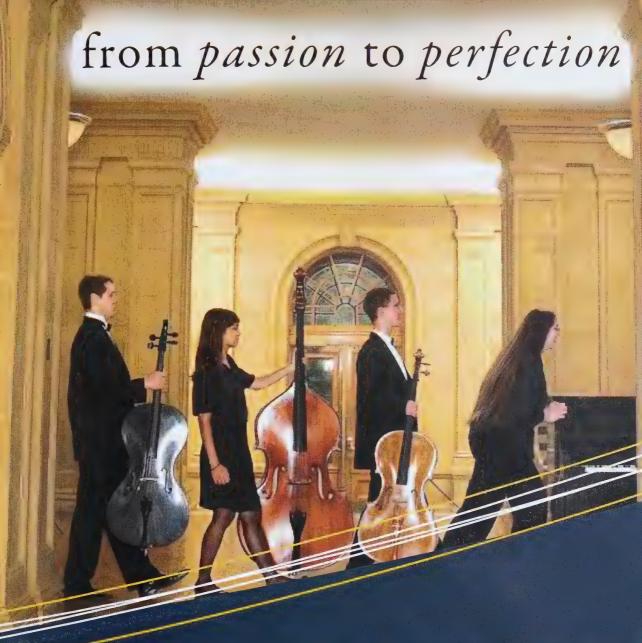
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Vocal Arts Week presents

A Country House Weekend: an English idyll in four days and a prologue
Catherine Abele, soprano; Elizabeth Turnbull, mezzo;
Mark Wilkinson, baritano; Stephen Palls, piano; Bruce Ubukata, piano

Mark Wilkinson, baritone; Stephen Ralls, piano; Bruce Ubukata, piano Sunday, March 4, 2012 at 2 pm in Convocation Hall

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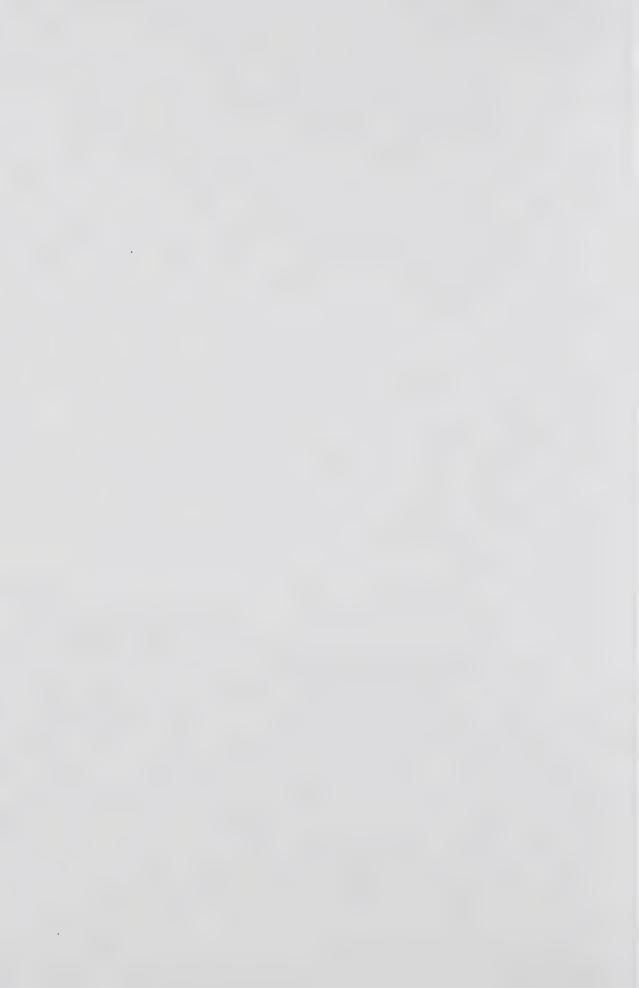
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Country House Weekend

Sunday, March 4, 2012 at 2 pm Convocation Hall, Old Arts Building



Mountry House Weekend

An English idyll in four days & a prologue

CATHERINE ABELE soprano

ELIZABETH TURNBULL mezzo

MARK WILKINSON baritone

STEPHEN RALLS and BRUCE UBUKATA piano

Characters in order of speaking

Denis Stone
Priscilla (the hostess)
Mr Scogan
Mary Bracegirdle
Anne, Henry Wimbush's niece
Ivor Lombard
Lord Emsworth
The Hon. Freddie Threepwood
Henry Wimbush
Narrators

Bruce Ubukata
Elizabeth Turnbull
Stephen Ralls
Catherine Abele
Elizabeth Turnbull
Mark Wilkinson
Stephen Ralls
Mark Wilkinson
Bruce Ubukata
Bruce Ubukata, Stephen Ralls

PROLOGUE

FRIDAY AFTERNOON and EVENING - arrival

Fanfare, from Façade (piano-duet)

William Walton (1902-1983)

arr. Constant Lambert (1905-1951)

The Journey (Ernest Blake) (baritone)

John Ireland (1879-1962)

As a composer, Ireland was a perfectionist, never allowing anything to be published until he was completely happy with it. His output was not large and he tended to write in the more intimate forms of piano music and songs.

Gavotte (Sir Henry Newbolt) (mezzo)

Herbert Howells (1892-1983)

Howells became known chiefly as a composer for church and choral society; but his early chamber music and songs include some of his finest creations.

Love's Philosophy (P. B. Shelley) (soprano)

Frederick Delius (1862-1934)

Delius's songs reveal his early study in Germany and his friendship with Grieg. Elgar once said that he thought Delius's music "not quite proper".

An Aside (anon., early 16th century) (baritone)

Ireland

Sleep (John Fletcher) (soprano)

Ivor Gurney (1890-1937)

Harrowing experiences as a soldier in the 1914-18 war exacerbated tendencies towards insanity, and Gurney died in an asylum. He had shown great early promise and his songs are regarded as among the finest in the English repertoire.

SATURDAY

Nine of the clock (John Doyle) (soprano)

Gurney

It was a lover and his lass (William Shakespeare) (mezzo)

Gerald Finzi (1901-56)

Finzi was an early champion of Gurney's music; but his cycle of five Shakespeare songs, *Let Us Garlands Bring*, was published as a birthday tribute to Ralph Vaughan Williams.

The Trellis (Aldous Huxley) (baritone)

Ireland

Tordion, from *Capriol Suite* (piano-duet)

Peter Warlock (1894-1930)

'Peter Warlock' was the sinister pseudonym adopted by the composer, writer and musicologist, Philip Heseltine. It gives a hint of the complex temperament which caused him to alternate between periods of extreme productivity and spells of acute depression - it is fairly certain that he took his own life.

The Contented Lover (James Mabbe) (soprano)

Warlock

Sleep (John Fletcher) (mezzo)

Warlock

SUNDAY MORNING and AFTERNOON

A Thanksgiving (Bassus) (baritone)

Ireland

Earth's Call (A Sylvan Rhapsody) (Harold Munro) (mezzo)

Ireland

The large scale of this rhapsody is unique in the corpus of Ireland's song. The poet was displeased when he heard it: "I wrote a poem, but you have turned it into an opera!"

Old Sir Faulk (Fox-trot), from Façade (Edith Sitwell) (soprano)

Walton, arr. Lambert

The first performance of *Façade*, in 1923, caused a minor scandal in London's artistic life. "Surely it is time this sort of thing were stopped," a critic wrote. Edith Sitwell declaimed her poems through a megaphone to the accompaniment of a chamber ensemble, the whole taking place behind a curtain. She and her brothers, Osbert and Sacheverell, had befriended Walton and they did not take kindly to Noël Coward's skit the same year, *The Swiss Family Whittlebot*, in which Maisie Gay as the poetess, Hernia Whittlebot, recited her verses with her brothers, Gobo and Sago.

INTERMISSION

SUNDAY EVENING

Polka, from Façade (piano-duet)

Walton, arr. Lambert

Tell me the truth about love (W. H. Auden) (baritone)

Benjamin Britten (1913-1976)

Britten, a pupil at various times of both Ireland and Bridge, made a number of settings of Auden's verse in the 1930s; in this period, he was providing incidental music for plays and films and was part of the artistic circle centred around Auden and Christopher Isherwood.

Warlock

These are among Warlock's earliest compositions. The source of the first piece is clear enough. The composer described the second piece as being "the extracted square root of a recently discovered symphony in D minor by Julius Caesar" - i.e., César Franck.

So perverse (Robert Bridges) (baritone)

Frank Bridge (1879-1941)

With far more sympathy for European composers, such as Berg, than was customary in England between the wars, Bridge displayed strong individuality in his work. His early songs, however, like those we perform here, are firmly rooted in the Romantic idiom.

Nocturne (Auden) (soprano)

Britten

MONDAY MORNING - departure

The Sweet Season (Richard Edwardes) (baritone)

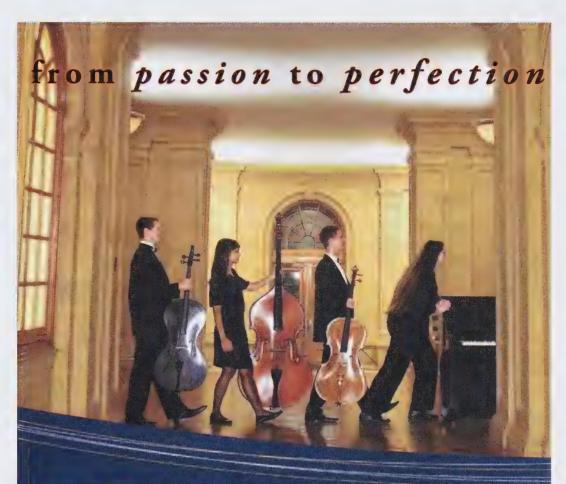
Ireland

Love went a-riding (Mary Coleridge) (mezzo)

Bridge

The readings are taken from Crome Yellow by Aldous Huxley, with a couple of extracts from The Portrait of a Lady by Henry James and P. G. Wodehouse's Blandings Castle. (No prizes will be awarded for indentifying these correctly!) Huxley's novel, published in 1921, is closely based on his experiences as a quest of Lady Ottoline Morrell at Garsington Manor, Oxfordshire; contemporary readers could identify pen-portraits of Prime Minister Asquith, the painter Mark Gertler, Carrington (as Mary Bracegirdle), Bertrand Russell (as Mr Scogan) and Lady Ottoline herself (as Priscilla). Huxley presumably put something of himself into Denis Stone, the character from whose viewpoint the story is told. Lady Ottoline refused to speak to Huxley for several years: "I was filled with dismay. I felt, somehow, that having given Aldous opportunities of meeting these people, I was responsible for these cruel caricatures, and that not only had he behaved dishonourably, but that he had involved me in his dishonour - and it might be thought I had acquiesced in his mocking."

The song, *Thank you so much, Mrs Lowsborough-Goodby*, was written by Cole Porter in 1934 and recorded by Elsie Carlisle, with Ambrose and his orchestra.



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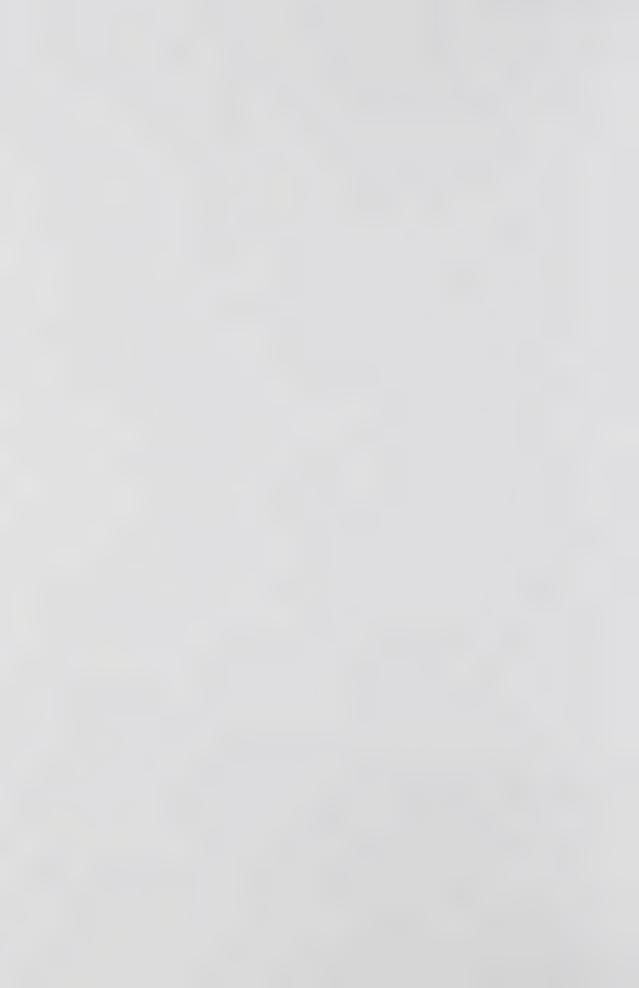
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John Sampen, saxophone
Roger Admiral, piano
Sunday, March 4, 2012 at 7 pm
Studio 2-7, Fine Arts Building, University of Alberta



UNIVERSITY OF ALBERTA GUEST RECITAL JOHN SAMPEN, SAXOPHONE ROGER ADMIRAL, PIANO

Programme

LACRIMOSA* for alto saxophone & piano (2006)

Marilyn Shrude

(1946)

WINGS**

Joan Tower

(1981/1991)

(1938)

version for solo saxophone and electronics

FACADES** for saxophone and piano

Philip Glass

(1981)

(1937)

ONCE AGAIN TO THE LIGHT*

James Mobberley

(2011)

(1954)

for alto saxophone and fixed media

A SHORT LECTURE ON THE SAXOPHONE* William Bolcom (1938)

(1979)

THE POSTCARDS

Postcard from Home*

Karel Husa

(1977/1997)

(1921)

Scherzino*

Steven Stucky

(2010)

(1949)

Lamentation 4**

Claude Baker

(2005/2006)

(1948)

Continuum (Postscript '97)*

Marilyn Shrude

(1946)

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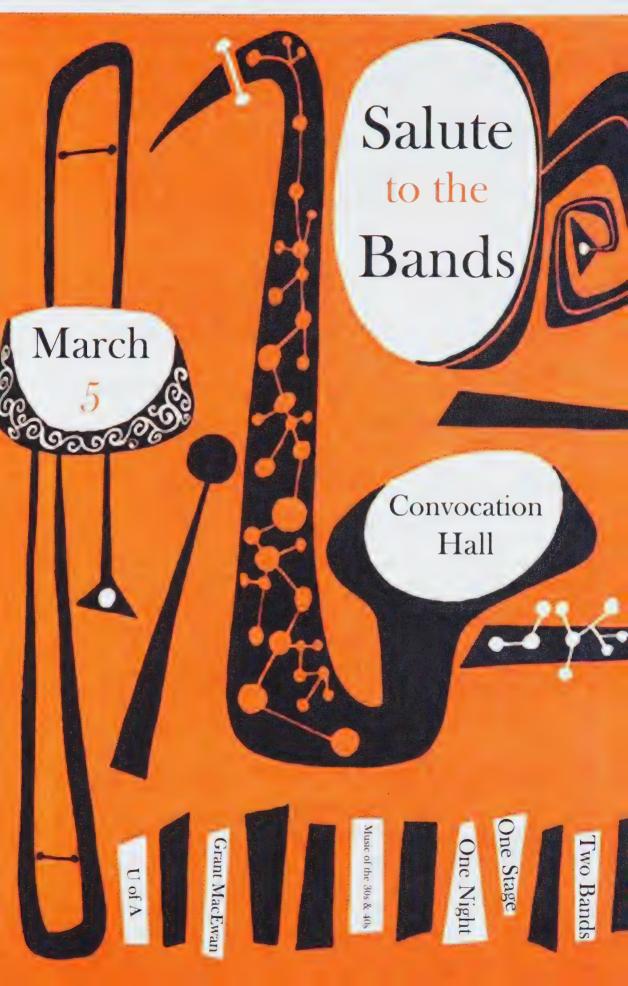
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Salute To The Bands 2012

The 15th annual tribute to the great swing bands of the 1930s and 40s With guest emcee, Canadian broadcasting icon, Mr. Bryan Hall

Overture - Salute to the Bands

Song of India, Tommy Dorsey (1937)

Don't Be That Way, Benny Goodman (1938)

Flying Home, Lionel Hampton (1942)

American Patrol, Glenn Miller (1942) The Dipsy Doodle, Larry Clinton (1938)

Long John Silver, Jimmy Dorsey (1939)

Cherokee, Charlie Barnet (1939)

One O'clock Jump, Count Basie (1937)

Arr. Walt Stuart

Jimmie Lunceford and the Harlem Express

Avalon (1935)

Vincent Rose B.G. De Sylva

Al Jolson

Arr. Eddie Durham

For Dancers Only (1937)

Sy Oliver

Trans. Mike Henebry

Benny Goodman and His Orchestra

King Porter Stomp (1935)

Jelly Roll Morton

Arr. Fletcher Henderson

And the Angels Sing (1939)

Ziggy Elman Johnny Mercer

Trans. Fred Wayne

Vocalist - Martha Tilton

Tommy Dorsey and His Orchestra

Lonesome Road (1939)

Ned Shilkret Gene Austin Arr. Sy Oliver Trans. Joey Sellers

Count Basie and His Kansas City Orchestra

Swingin' the Blues (1938)

Count Basie Eddie Durham Arr. Eddie Durham Trans. David Berger

Glenn Miller and His Orchestra

The Nearness of You (1938)

Hoagy Carmichael
Ned Washington

Vocalist - Ray Eberle

Chick Webb and His Savoy Ballroom Orchestra

'Tain't Whatcha Do [It's the Way Thatcha Do It] (1939)

Trummy Young
Sy Oliver

Trans. Tom Dust

Vocalist - Ella Fitzgerald

Duke Ellington and His Famous Orchestra

Jack the Bear (1940)

Duke Ellington

Paul Weston and His Capitol Records Orchestra

Baby, it's Cold Outside (1949)

Frank Loesser Arr. Jack Matthias

Vocalists - Margaret Whiting & Johnny Mercer

INTERMISSION - 15 MINUTES

Glenn Miller and His Army Air Force Dance Band

St. Louis Blues March (1944)

W.C. Handy Arr. Jimmy Mundy

Glenn Miller and His Orchestra

Song of the Volga Boat Man (1941)

Traditional Arr. Bill Finegan

A Nightingale Sang in Berkeley Square (1940)

Manning Sherwin Eric Maschwitz

Vocalist - Ray Eberle

Charlie Barnet and His Orchestra

Skyliner (1944)

Charlie Barnet Trans. Fred Wayne

Tommy Dorsey and His Orchestra

I'll be Seeing You (1940)

Sammy Fain Irving Kahal

Trans. Mike Henebry

Vocalist - Frank Sinatra

Les Brown and His Band of Renown

Sentimental Journey (1944)

Les Brown Ben Homer Bud Green

Trans. Fred Wayne

Vocalist - Doris Day

Woody Herman and His Herd

Sidewalks of Cuba (1946)

Mitchell Parish Irving Mills Arr. Ralph Burns Trans. David Berger

Stan Kenton and His Orchestra

Artistry in Bolero (1947)

Pete Rugolo

Finale - Benny Goodman and His Orchestra

Sing, Sing, Sing (1937)

Louis Prima Arr. Jimmy Mundy Trans. Jeff Hest

Personnel

Jazz Band I Jazz Band II Tom Dust Kent Sangster Director

Gavin Goodwin **Garret Johnson** Alto Saxophone

Jordan Siemens Lu Qiao

William Tomcei Eric Toombs Tenor Saxophone

Baritone Saxophone

Connor Newton Kerstie Dittmann Kim Cochrane Anthony Kha

Chelsea Mandrusiak Trumpet Jeff Bryant

> Matt Graham Cayley Jensen Scott Dabbs Ethan Jones Zach Semanuik lan Kerr Raine Radtke Malcolm Skepple

Ken Read Trombone Maureen Murray

> Thomas Simpson Kiera Harmon Sean Bumstead **Dana Davies** Quinn Russell Craig Goueffic

Bass Trombone

Piano Stephanie Urquhart Logan Mills Keaton Meunier Logan White Guitar Bass Alex Lakusta Wesley Brenneis Murray Smith Nelson Collins-Lee Drums

Vocals Brian Christensen Stephanie Savage

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Jacques C. Despres, piano Friday, March 23, 2012 at 8 pm in Convocation Hall

Featuring works by three pivotal composers: Beethoven, Liszt & Debussy \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

Thank you for supporting the Department of Music. Word of mouth is our strongest form of publicity. If you enjoyed tonight's performance, please share your experience with others!

Music at Convocation Hall celebrates



Marnie Giesbrecht, organist
Josephine van Lier, violoncello piccolo, cello
Eva Bostrand, soprano
Guillaume Tardif, violin
The U of A Madrigal Singers with Leonard Ratzlaff, director
Friday, March 9, 2012 at 8 pm
Convocation Hall, Old Arts Building

A Brief History of the Krapf Memorial Positive Organ

In Spring of 2008, as Leonard Ratzlaff was finishing his term as Chair of the Department of Music, he suggested to me that we consider possibilities for obtaining a new positive organ that could play at Baroque pitch (415). We agreed that such an organ would allow us to perform and teach historical music with greater breadth and authenticity. When Gerhard Krapf passed away in July, 2008, the project was immediately deemed a fitting tribute to the man who had done so much for organ music at the University of Alberta, in North America and beyond. A fund raising campaign was begun and officially launched at the concert tribute held on Gerhard Krapf's birthday, December 12, 2008. Former colleagues and friends including Robert Stangeland, Michael and Antoinette Roeder, Leonard Ratzlaff, Milton Schlosser, Richard Reimer (Lutheran campus minister) and Marnie Giesbrecht shared memories that evening; organ music by Johann Sebastian Bach, Gerhard Krapf and Dale Wood was performed by Gerhild Krapf (Gerhard's daughter), Jacobus Kloppers, Eileen Raycroft and Duo Majoya; Baritone Michael Kurschat sang Krapf's Psalm CVIII with organist Marnie Giesbrecht.

Fundraising continued in 2009 and a contract was signed with James Louder of Montreal in the fall to build the 5 stop organ which would be his Opus Ultimum, Opus X. James Louder was formerly a partner with Canadian organ builder Helmut Wolff; together they built many organs before Louder started his own company. The organ arrived in October 2011 and we hope you will agree that the sound and beauty of the organ you are hearing this evening is a wonderful and lasting tribute to our former teacher, colleague and friend.

- Marnie Giesbrecht

Programme

Praeludium in g minor BuxWV 163

Dietrich Buxtehude (1637-1707)

Sonata no. 4 in A Major, G 4

Luigi Boccherini (1743-1808)

Allegro moderato Adagio Affetuoso

Josephine van Lier, violoncello piccolo

Prelude and Fugue in e minor, BWV 548

J. S. Bach (1685-1750)

Marnie Giesbrecht, gallery organ, Casavant 1978

Intermission

Lasset uns mit Jesus ziehen, BWV 481

J. S. Bach

Text: S. von Birken (1652) Melody: Johann Schop (1641) Trans: J.A. Rimbach (1900)

Eva Bostrand, soprano
Josephine van Lier and Marnie Giesbrecht, continuo

1. Let us ever walk with Jesus,
Follow His example pure,
Flee the world, which would deceive us
And to sin our souls allure.
Ever in His footsteps treading,
Body here, yet soul above,
Full of faith and hope and love,
Let us do the Father's bidding.
Faithful Lord, abide with me;
Savior, lead, I follow Thee.

4. Let us gladly live with Jesus;
Since He's risen from the dead,
Death and grave must soon release us.
Jesus, Thou art now our Head,
We are truly Thine own members;
Where Thou livest, there live we.
Take and own us constantly,
Faithful Friend, as Thy dear brethren.
Jesus, here I live to Thee,
Also there eternally.

Choral: Die güldne Sonne

Text: Trans.:

Paul Gerhardt (1607-1674) H. Bruekner (1866-1942)

Tune:

Johann Ebeling (1665)

1. The sun, ascending to us is lending bliss, joy, and gladness, cure for all sadness, filling the world with its rich, golden light I was reclining when no light was shining; but the sun's beauty now call me to duty as I behold it so fair and so bright

Eva Bostrand, Soprano Josephine van Lier and Marnie Giesbrecht, continuo

Partita: Die güldne Sonne

Gerhard Krapf (1924-2008)

Chorale Bassadanza Madrigal Arietta Finale

Marnie Giesbrecht, organist

Sonata Op. 9 No. 3

Jean Marie Leclair (1697-1764)

II. Sarabanda: Largo III. Tambourin: Presto

Guillaume Tardif, violin Josephine van Lier and Marnie Giesbrecht, continuo

I Was Glad (1685) Anthem for the coronation of James II

Henry Purcell (1659-1695)

Madrigal Singers, Leonard Ratzlaff conductor

"I was glad when they said unto me, we will go into the house of the Lord, for thither the tribes go up, even the tribes of the Lord: to testify unto Israel, and to give thanks unto the name of the Lord. For there is the seat of judgement: even the seat of the house of David. O pray for the peace of Jerusalem: they shall prosper that love thee. Peace be within thy walls: and plenteousness within thy palaces. (Psalm 122: 1, 4-7)

Glory be to the Father, and to the Son, and to the Holy Ghost: As it was in the beginning, is now, and ever shall be, world without end, Amen."

Motet: Lobet den Herrn, alle Heiden, BWV 230 J. S. Bach (Praise the Lord, all you Nations!)

Madrigal Singers, Leonard Ratzlaff, conductor

"Lobet den Herrn, alle Heiden, und preiset ihn, alle Völker; denn seine Gnade und Wahrheit waltet über uns in Ewigkeit. Alleluia. (Psalm 117)

Translation:

Praise the Lord, all ye nations, praise him all ye people. For his mercy and truth reign over us for eternity. Alleluia."

The Krapf Memorial Positive Organ, University of Alberta, 2011

On October 11, 2011 the University of Alberta welcomed a new positive organ. Built by James Louder of Montreal, the organ is named the Krapf Memorial organ after the late Gerhard Krapf, Professor Emeritus, who taught in the Department of Music at the University of Alberta from 1978 to 1987. The organ has 5 stops and a split keyboard (which means different stops can be engaged simultaneously in the treble and the bass registers). The organ is transposable to 440, 415 and 392; its native pitch and tuning are at 415. The voicing is smooth and gentle - it is a beautiful instrument in every way!

Specification:

Bourdon Principal Flûte à cheminée

4 2 2/3 (treble only) 2 Dessus de Nasard

Flûte à bec

Gernard Krapf (1924-2008), Professor Emeritus, University of Alberta, was renowned for his significant contribution to church music with prolific compositions of organ, choral and vocal works; for the designing and supervision of the 1978 Casavant Organ in Convocation Hall at the University of Alberta; scholarly works on the organ and a decade of teaching at the University of Alberta from 1977 to 1987.

His distinguished career, along with building the undergraduate and graduate organ programs at the University of Iowa prior to his appointment at the U of A, contributed significantly to the development of the graduate programs in keyboard and library resources at the University of Alberta, and the first Doctor of Music degree in Organ Performance at an English speaking Canadian University.

A champion for tracker action, the U of Iowa was the first American State University to acquire a mechanical action instrument (Casavant) and the U of A followed suit upon Krapf's faculty appointment. A dedicated and brilliant teacher of organ and related subjects, theory and counterpoint, it was rumored he could improvise a six-voice fugue!

Those of us who had the privilege of working with Gerhard Krapf will remember his amazing intellect and accomplishments, his devotion as a teacher and friend, his deep Christian convictions and his delightful sense of humour.

We wish to sincerely thank the following donors:

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Leonard Ratzlaff Milton Schlosser Janet Scott Hoyt

Marnie Giesbrecht and Joachim Segger

Henry Segger
John Shaw
Laura Snyder
Pohert and Eliz

Robert and Elizabeth Stangeland

Deborah Stephen
Jean Stephen
Ulrich and Mary Trumpener
Nicolas Wickendon
John Wiebe
Harold Wiens

Marnie Giesbrecht has performed in major cities and universities throughout Canada, the United States, South Africa, Asia and Europe, and at numerous regional, national and international organ festivals. Educated at the University of Alberta (DMus 1988, Gerhard Krapf teacher, supervisor) the Eastman School of Music, Rochester, N.Y and the Mozarteum, Salzburg, Austria, Dr. Giesbrecht is Professor of Music and Performance Area Convener at the University of Alberta where she teaches Organ, Keyboard Literature, Early Music Ensemble and other courses. A versatile keyboard artist, she performs regularly as an organ soloist, as chamber musician and with Joachim Segger as *Duo Majoya*.

Among numerous CDs is the solo CD "Now and Then," which features the 1978 Casavant Organ in Convocation Hall. A "Past National President" of the Royal Canadian College of Organists, Giesbrecht currently chairs the Edmonton RCCO Centre and Davis Trust Advisory Committee; she is a founding member of *Early Music Alberta*.

Leonard Ratzlaff is professor of choral music in the Department of Music, where he conducts the Madrigal Singers and co-supervises the Department's graduate program in choral conducting. Under his direction, the Madrigal Singers have gained recognition as a leading university chamber choir in Canada, with awards in both national and international competitions. He is also artistic director of the Richard Eaton Singers, Edmonton's symphonic chorus, and has been guest conductor of the Edmonton Symphony, Alberta Baroque Ensemble, and Pro Coro Canada, and has been invited as guest conductor and choral clinician with various ensembles and University programs in Canada and the US. He was awarded the Alberta Order of Excellence and the Order of Canada in recognition of his contributions to the choral community, and was recently elected as a Fellow of the Royal Society of Canada.

Violinist Guillaume Tardif is Associate Professor and String and Chamber Music Coordinator at the University of Alberta. He continues to perform as a soloist and chamber musician in prominent venues in Europe, Asia, and South and North Americas - recently at Carnegie Hall in Paganini's 24 Caprices. His research projects include original recordings and compositions for violin, pedagogical publications, and interdisciplinary studies. He is the 2012 Wirth Institute Visiting Professor at the University of Innsbruck and lectures on the topic of Culture and Creativity for the Kule Institute and School of Business.

Guillaume studied at the Eastman School of Music (DMA), Alberta School of Business (EMBA) and the Conservatoire de Musique du Quebec (Premier Prix). He will teach this summer at the Schlern (Italy) and Beverly Hills International Music Festivals. He leads the Enterprise Quartet project, which was recently awarded grants from the Alberta Foundation for the Arts and the Edmonton Community Foundations.

A versatile musician, Josephine van Lier is equally at ease on a baroque cello or a 5 string violoncello piccolo as on their contemporary counterparts, using instruments and bows whose designs, construction and material span over 400 years in origin; from the gut strings of her baroque cello to her 1870 cello and the space-age material of her carbon-fibre cello. Josephine van Lier plays and teaches viola da gamba. She released a 4 CD set featuring all six suites for unaccompanied cello played on 4 different cellos. This unique recording of all six of J.S. Bach's Cello Suites sets side by side the different sounds of historic and new instruments and compares their strengths and weaknesses. Founding member and president of Early Music Alberta, she has a strong affinity with early music and gives historically informed performances on period appropriate instruments across the world.

Eva Bostrand, MMus, began her career in Sweden as a member of the Swedish Radio Chamber Choir. She came to Alberta in 1983 at the invitation of Pro Coro Canada and Alberta College Conservatory of Music. She has conducted and coached a number of choirs over the past thirty years. Currently, she conducts two A Joyful Noise choirs, teaches Early Music Ensemble and Art Song at the University of Alberta and teaches singing in her music studio, storefrontstudio. She established and conducts a performing arts program at the Edmonton Institution for Women. Recent recognitions include the Alberta Choral Federation's Con Spirito Award, the YWCA Women of Distinction 2011 award for the Arts and Culture, Global TV's Woman of Vision and City of Edmonton Salute to Excellence award.

The University of Alberta Madrigal Singers

Conductor

Leonard Ratzlaff

Soprano

Amica Beulshausen Anna Chen Isabel Davis Alison Norris Olivia Ostrom Sylvia Romanowska

Katrina Smith

Andrea Vogel

Tenor

James Frobb
Raimundo Gonzales
Mark Keeler
Savio Nguyen
Gloria Wan
Anthony Wynne

Alto

Jane Berry
Silken Conradi
Rachel Grahn
Rosie Kilgannon
Norah Lumax
Tammy-Jo Mortensen
Abra Louise Whitney-Forman

Bass

Rob Curtis
Daniel Deckner
Kurt Illerbrun
Damon MacLeod
Adam Robertson
Adam Sartore

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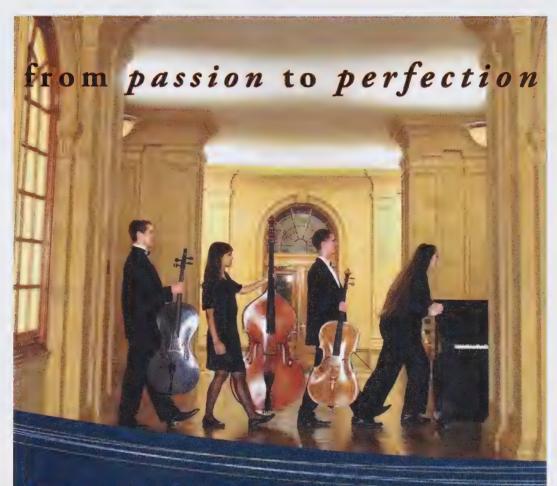
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DEPARTMENT OF MUSIC UPCOMING PERFORMANCES

Contempo New Music Ensemble
Andriy Talpash, conductor
Monday, March 19, 2012 at 7 pm in Convocation Hall
Admission by Donation

Music at Convocation Hall presents:
Connected: Celebrating Three Pivotal Composers
Jacques C. Després, piano
Friday, March 23, 2012 at 8 pm in Convocation Hall

Featuring works by three pivotal composers: Beethoven, Liszt & Debussy \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available at the door on the evening of the performance only

Music at Winspear presents:
University of Alberta Opera Performance: Orphée aux Enfers
Featuring the University of Alberta Opera Performance
Sunday March 25, 2012 at 3 pm at the Winspear Centre for the Arts
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available in advance through the Department of Music
(3-82 Fine Arts Building, University of Alberta | 780.492.0601 |

World Music Week presents:
The West African Music Ensemble
Thursday, March 29, 2012 at 7 pm in Convocation Hall
Admission by Donation

music@ualberta.ca) or at the door on the day of the performance

The Indian Music Ensemble
Friday, March 30, 2012 at 7 pm in Convocation Hall
Admission by Donation

The Middle Eastern and North African Ensemble
Saturday, March 31, 2012 at 7 pm in Convocation Hall
Admission by Donation

Transcriptions for Winds...and more!
The University of Alberta Concert Band
Sunday, April 1, 2012 at 2 pm in Convocation Hall
Featuring works by Breugnon, Reed, and Perischetti
Admission by Donation

Music at Winspear presents:

World Music Sampler

Featuring the West African, Indian,
and Middle Eastern and North African Music Ensembles

Sunday, April 1, 2012 at 3 pm at the Winspear Centre for the Arts

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students

Tickets available in advance through the Department of Music
(3-82 Fine Arts Building, University of Alberta | 780.492.0601 |
music@ualberta.ca) or at the door on the day of the performance

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JAMES EHNES, VIOLIN + ANDREW ARMSTRONG, PIANO saturday, october 1 mcDougall united church

> ENSEMBLE MASQUES saturday, november 5 convocation Hall

TRIO JEAN PAUL wednesday, January 25 convocation Hall

THEATRE OF EARLY MUSIC monday, february 13 convocation Hall

> FRÈNF QUARTET saturday, march 10 convocation Hall.

QLL CONCERTS QT 8 PM









EDMONTON JOHRNAL

IN RECITAL

Glenn Skelton, Trumpet With Judy Loewen, Piano Special guest, Matthew Parsons, Narrator

March 18th, 2012, 8pm Convocation Hall

Program:

Heldenmusik (Heroic Music) TWV 50; 31-42 (1728)

No. 1 Die Wurde (Majestic) TWV 50; 31

No. 2 Die Anmut (Gracious) TWV 50; 32

No. 3 Die Tapferkeit (Bravery) TWV 50; 33

Concerto for Trumpet in E^b, Hob. VIIe:1 (1796)

2. Andante

Georg Philipp Telemann (1681-1767)

Arr. Glenn Skelton

(Natural Trumpet/Harpsichord)

Joseph Haydn (1732-1809)

Arr. Edward H. Tarr (E^b Trumpet/Piano)

Méditation (1880) Calixa Lavallée

(1842 - 1891)

Edited by Jeffrey R. Anderson

(Bb Trumpet/Piano)

Intermission

Nightsongs (1973) Richard Peaslee

(1930-)

(Flügelhorn/B^b Trumpet/Piano)

Animal Ditties (1978)

1. The Turtle

2. The Python

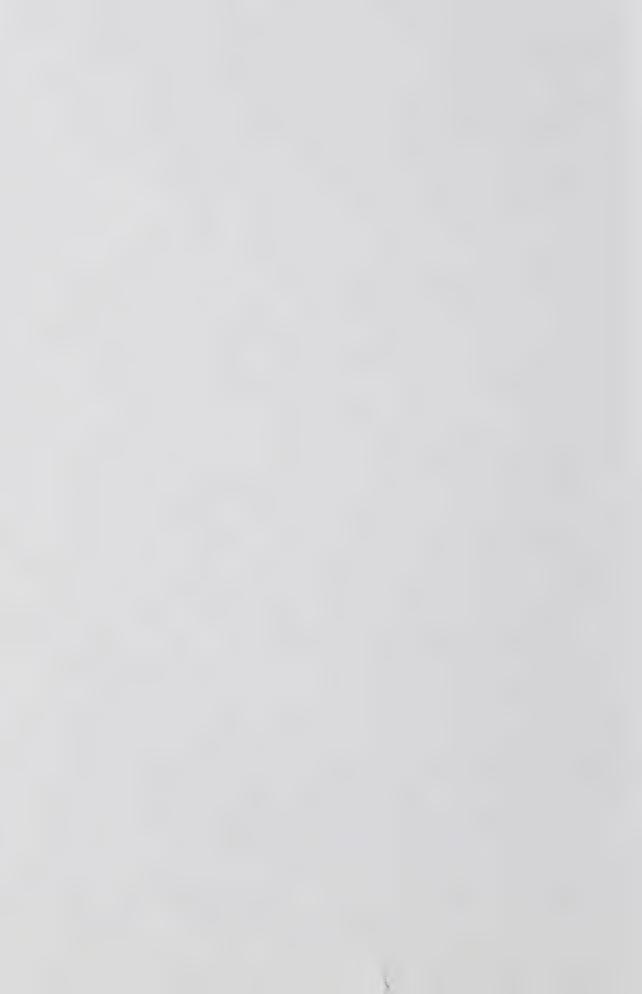
3. The Hyena

4. Hog

Anthony Plog

(1947-) Text by Ogden Nash

(C Trumpet/Narrator/Piano)



An Evening of Russian Piano Music



Yoana Kyurkchieva Doctor of Music Degree Piano Recital Convocation Hall, Old Arts Building, University of Alberta Sunday, March 25th, 2012 at 8:00pm Free admission



An Evening of Russian Piano Music

Doctor of Music Degree Piano Recital Sunday, March 25th, 2012 at 8:00pm Convocation Hall, Old Arts Building University of Alberta

Program

Three Fantastic Dances, Op. 5

Dmitri Shostakovich (1906-1975)

March: Allegretto Waltz: Andantino Polka: Allegretto

Twenty- Four Preludes, Op. 34

Moderato: C major Allegretto: A minor Andante: G major Moderato: E minor Allegro: D major Allegretto: B minor Andante: A major

Allegretto: F sharp minor

Presto: E major

Moderato non troppo: C sharp minor

Allegretto in B major

Allegretto non troppo: G sharp minor

Moderato: F sharp minor Adagio: E flat minor Allegretto: D flat major Andantino: B flat minor Largo: A flat major Allegretto: F minor

Andantino: E flat major Allegretto furioso: C minor

Allegretto poco moderato: B flat major

Adagio: G minor Moderato: F major Allegretto: D minor

-Intermission-

Program, continued

Pictures at an Exhibition

Modest Mussorgsky (1839- 1881)

Promenade: Allegro giusto The Gnome: Sempre vivo Promenade: Moderato

The Old Castle: Andantino molto Promenade: Moderato non tanto Tuileries: Allegro non troppo Bydlo: Sempre moderato Promenade: Tranquillo

Ballet of the Unhatched Chicks: Scherzino Samuel Goldenberg and Schmuyle: Andante

Promenade: Allegro guisto

The Market Place at Limoges: Allegretto vivo Catacombs (Sepulchrum Romanum): Largo

Cum mortuis in lingua mortua: Andante non troppo The Hut on Fowl's Legs (Baba-Yaga): Allegro con brio

The Great Gate of Kiev: Allegro alla breve

This recital being given in partial fulfillment of the is requirements for the Doctor of Music Degree. Yoana Kyurkchieva student of is а Dr. Jacques Després.

Bulgarian pianist Yoana Kyurkchieva's interpretations express musicality and passion. She began to play the piano at the age of four, gave her first performance at the age of eight, and her first concert with an orchestra at the age of eleven. She earned her high school diploma at the National School of the Arts in Rousse, Bulgaria with distinction, and continued her education at the National Music Academy in Sofia, Bulgaria where she received a Bachelor of Music degree and a Master of Music degree in piano performance, chamber music, collaborative and pedagogy with distinction. Ms. Kyurkchieva won a merit scholarship to attend the University of North Carolina School of the Arts and earned with distinction her second Master of Music degree and the Postgraduate Professional Artist Certificate in the piano studio of Mr. Eric Larsen.

Ms. Kyurkchieva has won many piano competitions: the International Competition for German and Austrian music, Bourgas, Bulgaria; the International Competition, Markopolou, Greece; the International Competition "Carl Filtsch," Sibio, Romania; the International Competition "Pancho Vladigerov," Schoumen, Bulgaria; the International Competition "The Seiler," Sofia, Bulgaria; the International Competition for French music, Plovdiv, Bulgaria; the Honorary award for outstanding musicianship at "Peter de Grote," Groningen, Holland; the International Competition at Long Island Conservatory in New York City where she won an award and scholarship; the National Music Academy Competition for Chamber Music in Sofia, Bulgaria; the NCMTA State Steinway Young Artist Competition where she was a winner, and the MTNA Southern Division Competition where she received Honorary Award.

Yoana Kyurkchieva was a soloist with The Classic St. Petersburg Orchestra, Russia; the Rousse Orchestra, Bulgaria; the Schoumen Orchestra, Bulgaria; and the Academy Orchestra, Sofia, Bulgaria. She performed throughout Bulgaria, Romania, Germany, Holland, Greece, Russia, Canada, and the USA and participated in concerts at Merkin Hall, Steinway Hall, Old Westbury Gardens, NYC, Stevens Center, NC, and Winspear Centre for the Arts, Edmonton, CA. Ms. Kyurkchieva was part of the "Prize Winners Tour," organized by Yeunesses Musicales, and performed in several cities in Romania. She also won a merit scholarship to study at the Meadowmount School of Music where she had solo and chamber music performances. Yoana Kyurkchieva continues her studies taking part in festivals and master classes with Menahem Pressler, Lazar Berman, Oxana Yablonskaya, Boris Bloch, Yania Aubakirova, Tamara Poddubnaya, Rian de Waal, Bozhidar Noev, Bruce Vogt, and Eric Larsen.

Ms. Kyurkchieva is in demand as an accompanist and appears with many chamber music ensemble partners. She has recorded for the Bulgarian Radio and the Bulgarian National Television. Her performances of solo piano and chamber music at Meadowmount can be found on YouTube. Ms. Kyurkchieva has won FS Chia Doctoral scholarship to attend the Doctorate of Music program at the University of Alberta, CA, where she is currently teaching assistant in the piano studio of Dr. Jacques Després.



Indian Music Ensemble
Sharmila Mathur, Director
Friday, March 30, 2012 at 7 pm
Convocation Hall, Old Arts Building

Programme

Hey Ram: Bhajan

A beautiful devotional song composed by the renowned singer Jagjit Singh in Keherwa Taal

Raga Bhupali: Sitar and Tabla

A gat played by Sitar students accompanied by Tabla students in Teentaal

Shiv Shankar Mahadev: Bhajan

A mesmerizing composition by Jagjit Singh in Ektaal

Chhap Tilak: Qawwali in Raga Yaman

A famous Sufi song written and composed by Hazrat Amir Khusrau (13th CE) in Keherwa Taal

Qaida Teen taal: Tabla

A composition played by Tabla Students in Teentaal

Raga Yaman: Sham Sundar Man

A classical khayal bandish sung by vocal students in Teentaal

Raga Kalawati: Sitar

A gat played on Sitar composed in Rupak Taal

Yaman Dhun: Sitar

A melodic dhun on Sitar in Raga Yaman in Dadra Taal

Mahi Yaar Di Garooli: Raga Ahir Bhairav

Enthralling Sufi song composed by Hazrat Sachal Sarmast (18th CE) in Kehrawa Taal

(Taal)

Dadra Taal - 6 beat rhythmic cycle Rupak Taal - 7 beat rhythmic cycle Keherwa Taal - 8 beat rhythmic cycle Ektaal - 12 beat rhythmic cycle Teentaal - 16 beat rhythmic cycle

University of Alberta Indian Music Ensemble Sharmila Mathur, Director

The Indian Music Ensemble studies the rich tradition of classical Indian music through group instruction and performance. Members learn the basics of raga (melody) and tala (rhythm) through instruction in singing, tabla (drums), or sitar (plucked lute). Members of the ensemble have the opportunity to attend many workshops with internationally renowned guest artists. The Indian Music Ensemble is regularly featured in the Centre for

Ethnomusicology's "World Music Sampler" and the University of Alberta International Week, as well as occasional special events. Rental instruments are available to registered students. The Indian Music Ensemble is a course available for University credits.

For more information please contact Sharmila Mathur at sharmila.mathur@ualberta.ca

Personnel List

Instructors: Qureshi, Regula Gillani, Karim Mathur, Sharmila

Indian Music Ensemble Performers

Chen, Zhi
Dixit, Amogh
Gillani, Karim
Joshi, Jay
Joshi, Ojas
Joy, Isaiah
Joy, Joshua
Joy, Jaden
Ju, Bowei
Karkhanis, Subhash
Mathur, Sharmila
Mehta Kakhanis, Devila

Patel, Harsh Kirtibhai Qureshi, Regula Rao, Aditya Govindaraju Ravi, Srilata Ryhard, Nathan Michael Sapsuwan, Peewara Shaw, Andrew Cuthbert Singh, Jerrica Sohanpal, Geetanjali Vemullah, Siddu Wylie, Dana Olivia

DEPARTMENT OF MUSIC UPCOMING EVENTS

The West African Music Ensemble
Saturday, March 31, 2012 at 7 pm in Convocation Hall
Admission by Donation

Transcriptions for Winds...and more!
The University of Alberta Concert Band
Sunday, April 1, 2012 at 2 pm in Convocation Hall
Featuring works by Breugnon, Reed, and Perischetti
Admission by Donation

Music at Winspear presents: World Music Sampler

Featuring the West African, Indian, and Middle Eastern and North African Music Ensembles

Sunday, April 1, 2012 at 3 pm at the Winspear Centre for the Arts

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students

Tickets available in advance through the Department of Music

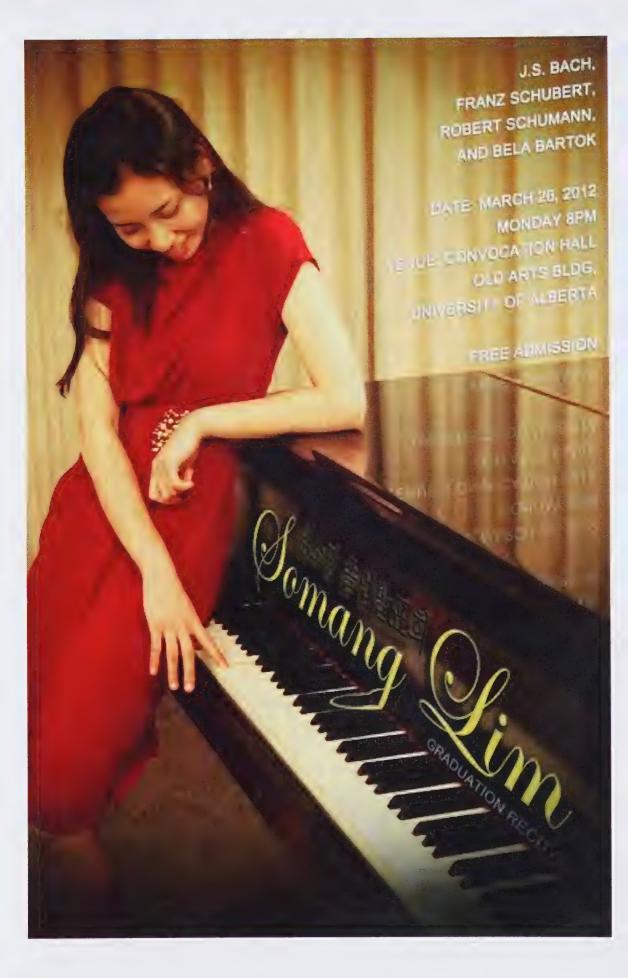
(3-82 Fine Arts Building, University of Alberta | 780.492.0601 |

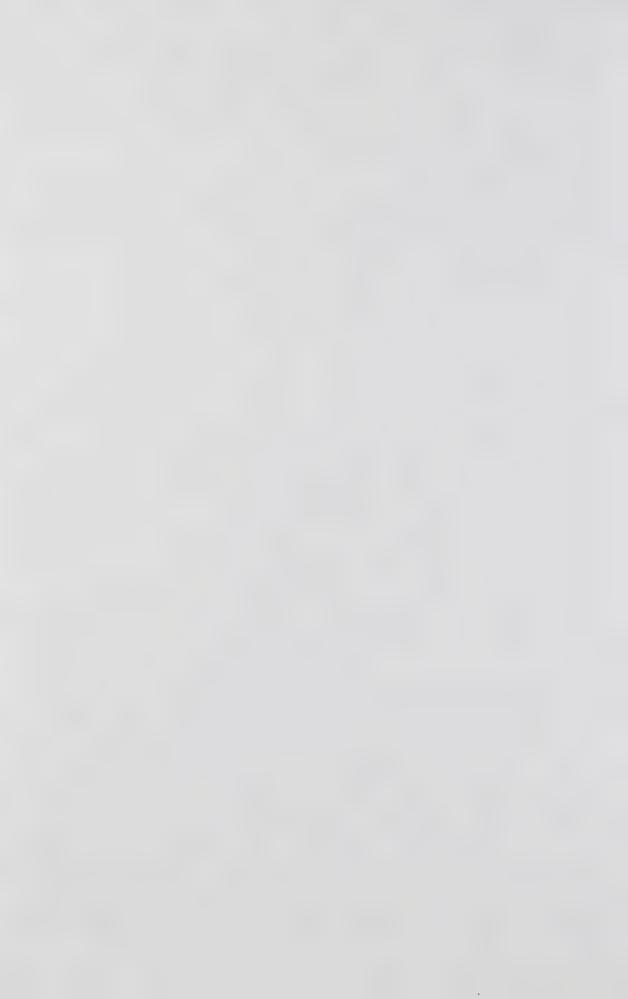
music@ualberta.ca) or at the door on the day of the performance

Music at Winspear presents: A Celebration of Winds & Voices

Symphonic Wind Ensemble, Madrigal Singers & Concert Choir Tuesday, April 3. 2012 at 8 pm at the Winspear Centre for the Arts Featuring works by Brahms, Grainger, Holsinger, Purcell & Whitacre \$20 Adults | \$15 Seniors | \$10 Students | \$60 Season Flex Pass Tickets available in advance through the Department of Music (3-82 Fine Arts Building, University of Alberta | 780.492.0601 | music@ualberta.ca) or at the door on the day of the performance

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Graduation Recital* SOMANG LIM, *Pianist*

Programme

Partita No.1 in Bb, BWV 825

J.S. Bach (1685-1750)

- i. Praeludium
- ii. Allemande
- iii. Corrente
- iv. Sarabande
- v. Menuet I & II
- vi. Gigue

Sonata in A minor, Op.42 D845

F. Schubert (1797-1828)

- i. Moderato
- ii. Andante poco moto
- iii. Scherzo. Allegro vivace
- iv. Rondo. Allegro vivace

Intermission

Variations sur le nom "Abegg", Op.1

R. Schumann (1810-1856)

Piano Sonata, BB88

- i. Allegro moderato
- ii. Sostenuto e pesante
- iii. Allegro molto

Béla Bartók (1881-1945)

*In partial fulfillment of the Master of Music Degree in Piano Performance.

Thanks...

To Dr. Jacques Després for all the great lessons, support and encouragement for two years of my Master's program. Every single lesson and repertoire class inspired me greatly and taught me to love music even more.

To all of my MUSICIAN FRIENDS!!! (Sorry for unable to name you all individually; you know who I'm talking about!;))Thanks so much for letting me know that I am being loved. It has been a great joy and pleasure knowing you all and making music together! Thank you all for your concerns and making sure I do not burn myself out with my ridiculously busy schedule;)

To all the family members of Edmonton Korean Full Gospel Church for supporting me with prayers and love...as well as being patient for my busy schedule.

To my U of A colleagues and teachers who are here today to support me with your presence (from Campus Food bank, Musicbox and others..)

To Mr. Keene for taking good care of me like a daughter/granddaughter. Canada felt like my third(!) home thanks to your care.

To Mr. & Mrs. Lloyd for the loving care for 1.5 years and for giving me great opportunities to experience the real Canadian culture! Thank you for your prayer and FANTASTIC FOOD for the reception tonight!

Lastly, to my father GOD who never fails to show His mercy and love that no one else can provide wherever I am, whatever I do and whenever I need.

The Wirth Institute for Austrian and Central European Studies

University of Alberta

Presents

Great Patrons of Music: The Lobkowicz Series

Featuring

THE ENTERPRISE QUARTET

Introductory Remarks by
Dr. Franz Szabo,
Department of History and Classics

MONDAY, MARCH 26, 2012 Noon Hour

Lobby, Winspear Centre 4, Churchill Square

THE ENTERPRISE QUARTET, a university-based ensemble, presents chamber music to Edmonton downtown and campus audiences. Its inaugural series of free concerts at Enterprise Square was made possible through grants from the Killam Cornerstone Foundation, the Emil Skarin Foundation - Senate Office, the Faculty of Arts, and the Department of Music, University of Alberta. In 2012, the Enterprise Quartet's activities are supported by the Edmonton Community Foundation, the Wirth Institute, and the Alberta Foundation for the Arts

www.music.ualberta.ca/enterprise.cfm.

enterprisequartet@ualberta.ca, 780.492.8112.

We invite you to write a review of this concert. Please write your comments on the postcard and drop them into the assigned box at the end of the concert.

Don't hesitate to ask us questions, tell us about your experience. We are looking forward to read your comments.

Ludwig van Beethoven (1770-1827)

String Quartet in A major, op. 18 no. 5
Allegro.
Menuetto.
Andante cantabile. (Variations)
Allegro.

*

String Quartet in G major, op. 18 no. 2
Allegro.
Adagio cantabile.
Scherzo.
Allegro molto quasi presto.

The Enterprise Quartet
Guillaume Tardif, violin
Amy Kao, violin
Leanne Dammann Maitland, viola
Kathleen de Caen, cello

Next Enterprise Quartet concerts

Sunday April 1, 3pm World Music Sampler Performance with oud Winspear Centre

Good Friday, April 6 Haydn: The Seven Last Words of Christ Robertson-Wesley Church (10:15am) City Hall (noon)

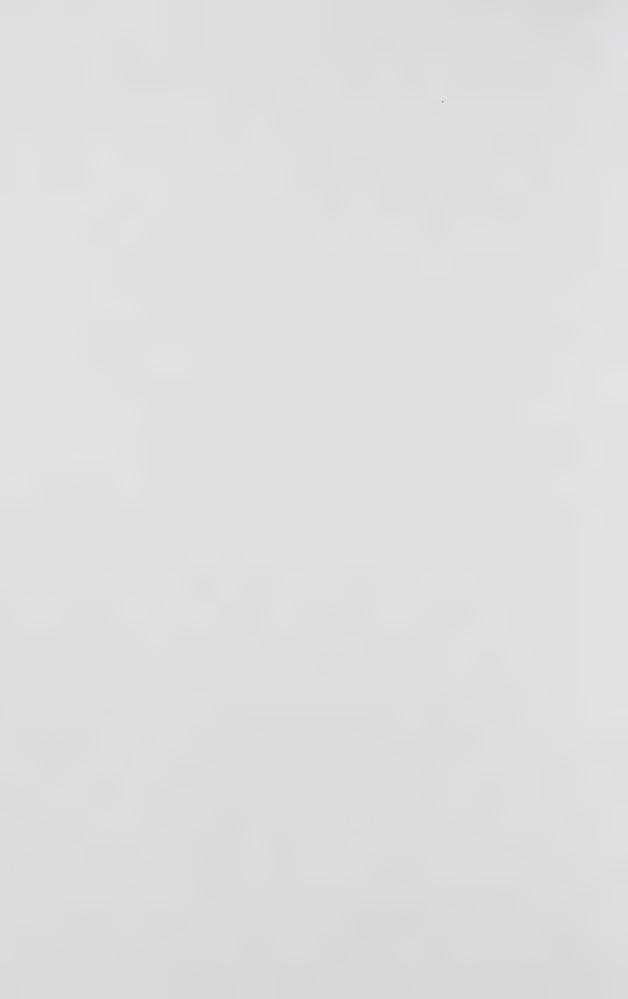
> Monday April 30, noon Wirth/Lobkowcz Series Beethoven op. 18 no. 4 and 6 Winspear Center

MUSIC AT CONVOCATION HALL

PRESENTS

Connnected: Celebrating Three Pivotal Composers
Jacques Després, piano
Friday, March 23, 2012 at 8 pm

Convocation Hall, Old Arts Building



Jacques C. Després, piano March 23, 2012 at 8 pm

Programme

Sonata No.1 in F minor, op. 2, No. 1 (1795)

L. van Beethoven (1770-1827)

Nuages gris, S.199 (1881) Franz Liszt (1811-1886)

Élégie no. 1, S.196 (1874)

En rêve, S.207 (1858)

From Années de pèlerinage, deuxième année: Italie Après une Lecture du Dante: Fantasia quasi Sonata, S. 161/7

Intermission

Préludes, deuxième livre, L 123 (1913)

Claude Debussy (1862-1918)

Brouillards
Feuilles mortes
La Puerta del Vino
«Les fées sont d'exquises danseuses»
Bruyères
«General Lavine» - excentric La terrasse des audiences du clair de lune
Ondine
Hommage à S. Pickwick Esq. P.P.M.P.C.
Canope
Les tierces alternées
Feux d'artifice

Jacques C. Després

Born in Ste-Anne-de-la Pérade - a direct descendant of Québec City's first settler-Després and his extraordinary musical talent caught the eye legendary Canadian conductor Wilfrid Pelletier in 1963. The following year, Félix Leclerc gave the young pianist a book, in which he inscribed: "Men are bored. Rock the human suffering in music (your music)[Les hommes s'ennuient. Bercer la douleur humaine en musique (ta musique)]." Després continued to receive accolades, garnering such awards as the first prize at the Montreal Symphony Orchestra competition in 1978, and the Prix d'Europe in 1981 from the Académie de musique du Québec. With this particular award, Després joined an elite list of distinguished Québec musicians, including such talents as Jacques Hétu, André Prévost, Chantal Juillet, Wilfrid Pelletier, Clermont Pépin, and Kenneth Gilbert. Després has led a diverse artistic life, appearing as a soloist with many orchestras, solo recitalist, collaborative artist, lecturer, educator, recording artist, and musical director of the Summer Serenades at Stony Brook University in New York.

Critics worldwide have celebrated Després' musical approach for its rare combination of virtuosity and artistic integrity. Després commands a broad and eclectic repertoire. Notable recordings include world premieres of the complete Joseph Martin Kraus piano works and The New Goldberg Variations (Bach, Frazelle, Rouse, Lieberson, Corigliano, Schickele and Danielpour) with cellist Tanya Prochazka. The Kraus performances, on Naxos, received widespread critical acclaim and exposure in national and international radio broadcasts. The Kraus album became a bestselling album for a Canadian artist on Germany's Amazon site in 2006. Després supplemented this recording with two compact discs of Kraus' complete chamber music work (also on Naxos) where he served as editor. His broad interests are reflected in his performance of the Chopin ballades on a period instrument in New York City in the late 1980s using the then little-known Ekier edition of Chopin's works. He was subsequently invited to lecture at Juilliard on the use of this landmark edition of the Polish master's ballades.

Highlights of the past few seasons include performances of Rachmaninov's Rhapsody on a Theme by Paganini, Brahms' Piano Concerto No. 2 and appearances in Hong Kong, Beijing. Manila, Seattle, Montreal, New York, Chicago, Reno, and Sacramento. He performed Beethoven's Choral Fantasie at the inauguration for University of Alberta President Indira Samarasekera. He was invited to present master classes at leading institutions in North America as well as the Central Conservatory in Beijing. Després served as judge and chairman of many competitions in Canada and abroad. In the fall 2009, he was invited as the Daniel Éricourt Artist-in-Residence at the University of North Carolina in Greensboro. In this residency. Després follows an esteemed line of pianists such as Jon Nakamutsu, Jose Feghali, David Owen Norris and Pascal Rogé. In the 2010-2011 season, Després' performances included solo and chamber music recitals as well performances of the E minor Chopin concerto. In the next two seasons, he will perform in Canada, US and China as well as returning as the 2012 Daniel Éricourt Artist-in-Residence.

Since his appointment as Professor of Piano with the Department of Music at the University of Alberta in 2000, Després has worked with some of the most talented students from Canada and abroad. In 2009 one of his students became the first music performance doctoral student in Canada to receive the Vanier scholarship from Social Sciences and Humanities Research Council.

Després was awarded a Premier Prix à l'unanimité au Conservatoire de Musique du Québec. He graduated with a Master's degree from the Juilliard School and holds a DMA from the University at Stony Brook. He received the Artist Diploma with Distinction at Indiana University. His teachers were Christiane Sénart, Gyorgy Sebok, Adele Marcus and Gilbert Kalish.

- "...pianism of the first order..." Quebec City, QC
- "...powerful and all consuming..." Kingston, NY
- "...can handle just about any problem Liszt devised." Montreal, QC
- "...the surging, pounding, sweeping notes covering the entire keyboard left an electrified, scorched audience." Manila, Philippines
- "...delicate, subtle playing." Albuquerque, NM
- "... his interpretation was sound, poetic and convincing." Edmonton, AB
- "...a dream collaborator..." La Jolla, CA
- "...I cannot praise his playing too highly." J Scott Morrison, top 25 reviewer, Amazon.com
- "...what I look for in a performer: intelligence and expressiveness." Jacques Hétu, QC



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DEPARTMENT OF MUSIC UPCOMING PERFORMANCES

Music at Winspear presents:

University of Alberta Opera Performance: Orphée aux Enfers
Featuring the University of Alberta Opera Performance
Sunday, March 25, 2012 at 3 pm at the Winspear Centre for the Arts
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available in advance through the Department of Music
(3-82 Fine Arts Building, University of Alberta | 780.492.0601 |
music@ualberta.ca) or at the door on the day of the performance

World Music Week presents:

The Middle Eastern and North African Music Ensemble
Thursday, March 29, 2012 at 7pm in Convocation Hall
Admission by Donation

The Indian Music Ensemble
Friday, March 30, 2012 at 7pm in Convocation Hall
Admission by Donation

The West African Music Ensemble
Saturday, March 31, 2012 at 7pm in Convocation Hall
Admission by Donation

Transcriptions for Winds...and more!
The University of Alberta Concert Band
Sunday, April 1, 2012 at 2 pm in Convocation Hall
Featuring works by Breugnon, Reed, and Perischetti
Admission by Donation

Music at Winspear presents: World Music Sampler

Featuring the West African, Indian, and Middle Eastern and North African Music Ensembles Sunday, April 1, 2012 at 3pm at the Winspear Centre for the Arts \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available in advance through the Department of Music (3-82 Fine Arts Building, University of Alberta | 780.492.0601 | music@ualberta.ca) or at the door on the day of the performance

Music at Winspear presents: A Celebration of Winds & Voices

Symphonic Wind Ensemble, Madrigal Singers & Concert Choir Tuesday, April 3, 2012 at 8pm at the Winspear Centre for the Arts Featuring works by Brahms, Grainger, Holsinger, Purcell & Whitacre \$20 Adults | \$15 Seniors | \$10 Students | \$60 Season Flex Pass Tickets available in advance through the Department of Music (3-82 Fine Arts Building, University of Alberta | 780.492.0601 | music@ualberta.ca) or at the door on the day of the performance

Thank you for supporting the Department of Music. Word of mouth is our strongest form of publicity. If you enjoyed tonight's performance, please share your experience with others!

The Department of Music, University of Alberta Presents

THE UNIVERSITY OF CALGARY STRING QUARTET THE ENTERPRISE QUARTET

in

OCTETS

FRIDAY, MARCH 23, 2012 Noon Hour

Lobby, Winspear Centre 4, Churchill Square

The UCalgary String Quartet is the quartet in residence at the University of Calgary. The quartet has performed nationally and internationally and has been recorded by CBC Radio for regional and national broadcasts, Radio Europa, and the National Radio of Portugal. It has collaborated with many distinguished artists, such as Anton Kuerti, pianist. The quartet's repertoire covers a wide spectrum of music and the members of the quartet have had a broad range of performing experiences. As the resident string quartet at the University of Calgary, it has commissioned and premiered works by U of C Composition faculty, graduate students and alumni. The quartet has recently completed performances of the entire Beethoven string quartet cycle – a first for Calgary. The UCalgary String Quartet was nominated for the Instrumental Group of the Year Award at the Canadian Folk Music Awards and at the Western Canadian Music Awards. The nominated recording, on the American label MSR Classics, is titled Far Behind I Left My Country – Klezmer and East European Folk Music – Arranged and Composed by Edmond Agopian."This is music of deep-seated humanity...incredibly vivacious, sorrowful, nostalgic...performed here with affectionate understanding." FANFARE MAGAZINE (USA) "...lively, vibrant music...a very attractive compilation disc."- THE CALGARY HERALD. The UCalgary String Quartet is supported by the John Lee Roberts Distinguished Professorship in Fine Arts award.

Georges Enesco (1881-1955)

String Octet in C major, op. 7 (1900)

Très Modéré

Très Fougueux

Lentement

Mouvement de Valse bien rythmée

*

F. Mendelssohn Bartholdy (1809-1847)

String Octet in E flat major op. 20 (1825)

III. Scherzo. Allegro leggierissimo IV. Presto

U of C Quartet:
Edmond Agopian,
Theresa Lane,
Dean O'Brien,
Beth Root Sandvoss

Enterprise Quartet:
Guillaume Tardif
Amy Kao
Leanne Dammann
Kathleen de Caen

THE ENTERPRISE QUARTET, a university-based ensemble, presents chamber music to Edmonton downtown and campus audiences. Its inaugural series of free concerts at Enterprise Square was made possible through grants from the Killam Cornerstone Foundation, the Emil Skarin Foundation - Senate Office, the Faculty of Arts, and the Department of Music, University of Alberta. The Quartet's activities are supported in 2012 by the Edmonton Community Foundation and the Alberta Foundation for the Arts

www.music.ualberta.ca/enterprise.cfm.

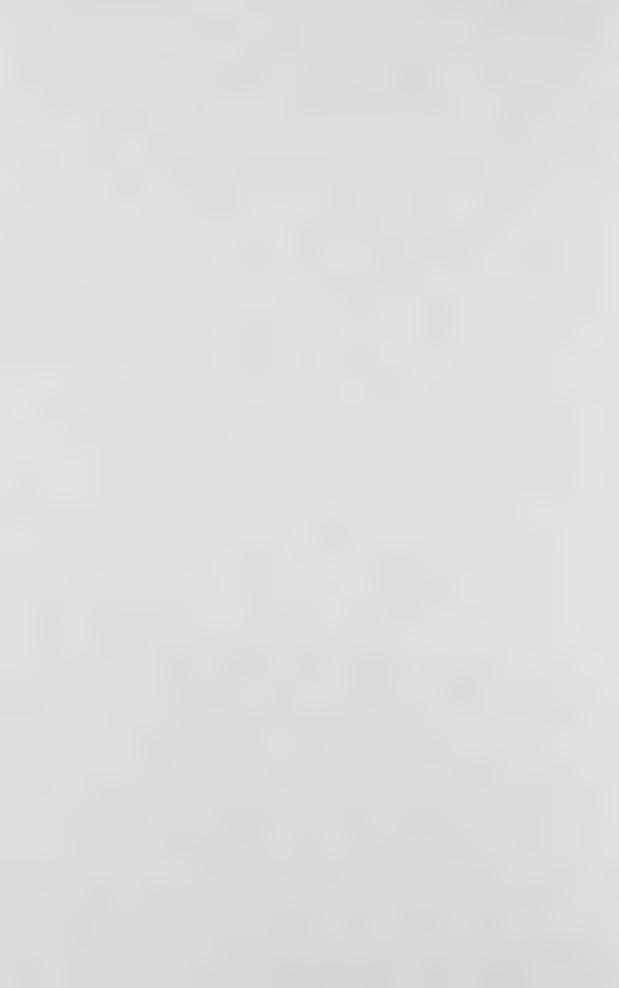
enterprisequartet@ualberta.ca, 780.492.8112.

We invite you to write your reviews and comments on the Enterprise Quartet postcards and drop them into the assigned box at the end of the concert. Don't hesitate to ask us questions, tell us about your experience. We are looking forward to read your comments.



Transcriptions for Winds...and more!

Sunday, April 1, 2012 at 2 pm
Univeristy of Alberta Concert Band
Dr. Dennis Prime, conductor
Michael Clark, graduate assistant
Special guests University of Alberta Saxophone Ensemble
Laura Kerslake, conductor
Convocation Hall, Old Arts Building



Programme

UNIVERSITY CONCERT BAND

Dedicatory Overture Clifton Williams

(1923-1976)

Greensleeves arr. Alfred Reed

(1921-2005)

Sea Songs Ralph Vaughan Williams

(1872 - 1958)

American Elegy Frank Ticheli

(b. 1958)

Intermission

UNIVERSITY SAXOPHONE ENSEMBLE Laura Kerslake, Conductor

Mussorgsky's Pictures at an Exhibition arr. by William Schmidt (1926-2009)

The Hut of Baba Yaga The Great Gate of Kiev

Interval

UNIVERSITY CONCERT BAND

Suite of Old American Dances Robert Russell Bennett

(1894-1981)

1. Cake Walk

2. Schottische

3. Western One-Step

Music from Jurassic Park John Williams

(b. 1932)

arr. Jay Bacook

(b. 1953)

James Clifton Williams Jr was born in Traskwood, Arkansas, in 1923. Despite the financial difficulties of the depression of the early 1930's, Williams fared well in school, learning the piano, mellophone, and french horn. In his senior class of 600, he was voted the most outstanding in artistry, talent, and versatility. In 1942, he joined the Army Air Corps as a bandsman, serving as drum major and composing works at every opportunity. After the war, he attended Louisiana State University and went on to earn his M. M. degree at the Eastman School of Music in 1949. He taught at the University of Texas at Austin for seventeen years. In the 10 years before his death in 1976, he served as chairman of the department of theory and composition at the University of Miami, where he was influenced by and became close friends with Frederick Fennell.

Dedicatory Overture was commissioned by Epsilon Upsilon Chapter of Phi Mu Alpha Sinfonia, a national honorary music fraternity, at Evansville College in Indiana.

Alfred Reed was born on Manhattan Island in New York City on January 25, 1921. His formal music training began at the age of 10, when he studied the trumpet. As a teenager, he played with small hotel combos in the Catskill Mountains. His interests shifted from performing to arranging and composition. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. With the onset of World War II, he enlisted and was assigned to the 529th Army Air Corps Band.

During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed enrolled at the Juilliard School of Music and studied composition with Vittorio Giannini. In 1953, he enrolled at Baylor University, serving as conductor of the Symphony Orchestra while he earned the Bachelor of Music degree (1955). A year later, he received his Master of Music degree.

His interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He left that position to become a professor of music at the University of Miami, where he served until his retirement in 1993. After retirement, he continued to compose and made numerous appearances as guest conductor in many nations, most notably in Japan. At the age of 84, on September 17, 2005, Alfred Reed passed away after a short illness.

Greensleeves is considered a traditional English folk tune.

Written for British military band in 1924, Sea Songs is a single-movement composition based on three English sailing songs. The first of these, "Princess Royal", briskly begins the work. The melody is delightful, with a lightly played eighth-note accompaniment propelling this section effortlessly onward. The second melody, "Admiral Benbow", also referred to as "The Brother Tar's Song", is bold in nature, continuing the allegro tempo of the opening. The melody of the final ballad, "Portsmouth", is written in an expressive and flowing cantabile style. A quick repeat of the first two songs brings the work to its conclusion.

"An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating. The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods — hope, serenity, and sadness — become intertwined throughout the work, defining its complex and expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice — a heavenly message. The full ensemble returns with a final, exalted statement of the main theme." - Frank Ticheli

Pictures at an Exhibition is one of Modest Mussorgsky's most famous piano compositions. It was composed in six weeks following the death of a personal friend and fellow Russian art devotee, however it was not published till five years after the composer's death. Pictures at an Exhibition is most often heard as an orchestral work but there are many different arrangements for this work. Today's performance features this work arranged for saxophone ensemble.

Suite of Old American Dances was inspired after the composer heard a performance by the Goldman Band in 1948. The original title was Electric Park, an amusement park Bennett went to while growing up in Kansas City. Each movement of the work is based on a dance from the beginning of the 20th Century. This collection of dance tunes opens with the Cake Walk, a strutting dance based on a march rhythm; it originated as a competition to win a cake and was often performed at minstrel shows. The Schottische is a partnered Bohemian dance, popular in Victorian era ballrooms. It is similar to a polka but slower. The Western One-Step is a variation of an early ballroom dance that was a precursor to the foxtrot.

Robert Russell Bennett was a prolific composer, producing symphonies, chamber works, and concertos as well as his music for concert band. He is perhaps best known as orchestrator and arranger for Broadway shows and films, including *Porgy and Bess, The Sound of Music, Show Boat, Camelot*, and numerous others.

John Williams has composed some of the most recognizable music in the history of motion picture. His film scores include Jaws, Superman, Schindler's List, the Indiana Jones films, Harry Potter films, and the Star Wars saga. Williams has written the music for four Olympic Games. He has won five academy awards, four Golden Globe awards, twenty-one Grammy awards, and with forty-seven Academy Award nominations, is the second most nominated person, after Walt Disney. Jurassic Park is evidence of John Williams long working relationship with Steven Spielberg. Spielberg directed Jurassic Park, which at the time of its release, was the most financially successful film released up to that time.

-Program Notes by Michael Clark

University of Alberta Concert Band Personnel List

DirectorDr. Dennis Prime

Graduate Assistant Michael Clark

Flute
Darilyn Edwards
Helen Shi
Hsinju Tsai
Jennifer Shelton
Jessica Muckle
Katherine Griffith
Kathleen Baker
Lauren Gagnon
Michael Chi
Patricia Wong
Rachelle Renaud
Crystal J. Kegler
(Piccolo)

Oboe
Rochelle Nieuwenhuis
Vincent Chen

Bassoon Kathryn Murphy Mikalina Carss Trumpet
Aaron Deas

Becky Hildebrand Brett Bouthillier Cole Madell Eric Lindemulder Mackenzie May Chris McMurren

Horn
Alison Deas
Erinn Backer
Julienne Frenette
Miranda Marks
Paul Dauphinais

Trombone
Jesse Hunter
Kaleen Clark
Logan Rouleau
Nolan Brost
Thomas Simpson

EuphoniumDan Kindopp
Katherine Schäfers

Tuba
Carmen Nieuwenhuis
Sarah Grieve
Stephen Just

Percussion Jacob Ulickij John Kwisses Julia Tremblay Clarinet

Amanda Warnock
Danielle L'Heureux
Dylan Bernhard
Edward Davies
Erin Walker
Heather Stock
Katharine Brown
Kim Davies
Meagan Jensen
Megan Wruk
Nicole Spence
Sonia Phillips
Tiffanie Tse

Bass Clarinet Katherine Brice Shannah Barros Shyla Gabrielson

Alto Saxophone Chad Ohman Jay Lind Kendra Heslip Ryan Yusep

Tenor Saxophone Jinha Hwang Jivtesh Garcha Tyler Heal

Bariton Saxophone Erica Torok

University of Alberta Saxophone Ensemble Personnel List

Laura Kerslake - Conductor
Emily Schultz - Soprano Saxophone
Raymond Baril - Alto Saxophone
Dominque Shulhan - Alto Saxophone
Frank Nian - Alto Saxophone
Justin Massey - Tenor Saxophone
Erica Torok - Tenor Saxophone
Chee Meng Low - Baritone Saxophone
Ryan Yusep - Baritone Saxophone
Kendra Heslip - Bass Saxophone

DEPARTMENT OF MUSIC UPCOMING EVENTS

Music at Winspear presents: A Celebration of Winds & Voices

Symphonic Wind Ensemble, Madrigal Singers & Concert Choir Tuesday, April 3, 2012 at 8pm at the Winspear Centre for the Arts Featuring works by Brahms, Grainger, Holsinger, Purcell & Whitacre \$20 Adults | \$15 Seniors | \$10 Students | \$60 Season Flex Pass Tickets available in advance through the Department of Music (3-82 Fine Arts Building, University of Alberta | 780,492,0601 | music@ualberta.ca) or at the door on the day of the performance

The Department of Music Masterclass Series presents
A Trumpet Masterclass with Allen Vizzutti
Monday, April 16, 1-3pm in Convocation Hall, Old Arts Building
Free and open to the public

The Department of Music presents

The Undergraduate Composers Concert

Featuring The Contempo New Music Ensemble

Tuesday, April 17 at 6 pm in Convocation Hall, Old Arts Building

Admission by donation

Thank you for supporting the Department of Music.
Word of mouth is our strongest form of publicity.

If you enjoyed tonight's performance, please share your experience with others!



Hear's to Your Health presents

Ensemble Made in Canada
Elissa Lee, violin | Tawnya Popoff, viola
Rachel Mercer, cello | Angela Park, piano
Thursday, March 22, 2012
5pm, Foyer of the Bernard Snell Auditorium

The Department of Music and the Faculty of Medicine & Dentistry present Hear's to Your Health featuring

Ensemble Made in Canada
Elissa Lee, violin
Tawnya Popoff, viola
Rachel Mercer, cello
Angela Park, piano

Programme

Pohádka (Fairy Tales)

Leoš Jánaček (1854-1928)

Con moto. Andante Con moto. Adagio Allegro

Piano quartet in a minor

Gustav Mahler (1860-1911)

Piano Quartet in E-flat major, op. 47

Robert Schumann (1810-1856)

I. Sostenuto assai - Allegro ma non troppo

II. Scherzo: Molto vivace
III.Andante cantabile
IV. Finale: Vivace

Ensemble Made in Canada is rapidly gaining recognition as Canada's premier piano quartet. Awarded the 2006 CBC Galaxie Stars Award from the Banff Centre for the Arts, the quartet was also featured in 2008 Chatelaine Magazine's 80 women to watch as an ensemble that is leading the next generation of classical musicians. The members of the group, violinist Elissa Lee, violist Sharon Wei, cellist Rachel Mercer and pianist Angela Park, have been forging outstanding individual careers and bring together a shared love of chamber music and a wealth of experience having already appeared at prestigious festivals such as Marlboro, Ravinia, Orford, Verbier, Prussia Cove, Pablo Casals and Evian. Ensemble Made in Canada has performed for such series as Winnipeg's Virtuosi series, Jeffery Chamber Music Series, Lindsay Concert Productions, and Almonte in Concert in Ontario. They have been re-invited to the Ottawa Chamber Music Festival and the Stratford Music Festival. Other recent performances include Montreal Pro Musica series, Sherbrooke Bishop's University Series, SUNY New Paltz, U.S.A., and Toronto's Syrinx Series. Ensemble Made in Canada has provided master classes, chamber music coaching, and lectures at universities across Canada and have also participated in outreach programs for public schools across Canada.

Canadian violist Tawnya Popoff enjoys a versatile international career as a chamber musician, soloist, and coach. In addition to being principal violist with the Vancouver Opera (Canada), she is a founding member of the Driftwood Duo, Athabasca String Trio and member of the River Oaks Chamber Orchestra (TX), Monadnock Music (NH), the trans-media VisionIntoArt, and the New York Miniaturist Ensemble. Ms. Popoff also has a keen interest in interdisciplinary collaborations and is currently working on projects with Cedar Lake Contemporary Ballet and Cherylyn Lavagnino Dance in New York City.

DEPARTMENT OF MUSIC UPCOMING EVENTS

The West African Music Ensemble

Saturday, March 31, 2012 at 7 pm in Convocation Hall Admission by Donation

Transcriptions for Winds...and more!

The University of Alberta Concert Band Sunday, April 1, 2012 at 2 pm in Convocation Hall

Featuring works by Breugnon, Reed, and Perischetti Admission by Donation

Music at Winspear presents:

World Music Sampler

Featuring the West African, Indian, and Middle Eastern and North African Music Ensembles with distinguished guest artist, Grammy nominated Rahim Alhaj Sunday. April 1, 2012 at 3 pm at the Winspear Centre for the Arts \$60 Season Flex Pass I \$20 Adults I \$15 Seniors I \$10 Students

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available in advance through the Department of Music (3-82 Fine Arts Building, University of Alberta | 780.492.0601 | music@ualberta.ca) or at the door on the day of the performance

Music at Winspear presents:

A Celebration of Winds & Voices

Symphonic Wind Ensemble, Madrigal Singers & Concert Choir Tuesday April 3 2012 at 8 pm at the Winspear Centre for the Arts

Featuring works by Brahms, Grainger, Holsinger, Purcell & Whitacre \$20 Adults | \$15 Seniors | \$10 Students | \$60 Season Flex Pass Tickets available in advance through the Department of Music (3-82 Fine Arts Building, University of Alberta | 780.492.0601 | music@ualberta.ca) or at the door on the day of the performance

THANK YOU FOR SUPPORTING THE DEPARTMENT OF MUSIC. WORD OF MOUTH IS OUR STRONGEST FORM OF PUBLICITY IF YOU ENJOYED TONIGHT'S PERFORMANCE, PLEASE SHARE YOUR EXPERIENCE WITH OTHERS!

In Recital: Matthew Parsons, Trumpet

With Special Guests: Roger Admiral, Piano Ashley Rees, Soprano

March 20, 2012, 8:00 PM Lendrum Mennonite Brethren Church "Let the Bright Seraphim" from *Samson* (1743)

George Frederic Handel (1685-1759)

Ashley Rees, Soprano Roger Admiral, Piano

Trumpet Concerto (1948)

Henri Tomasi (1901-1971)

Roger Admiral, Piano

Intermission

Trumpet Concerto in E Major Johann Nepomuk Hummel (1803) (1778-1837)

Roger Admiral, Piano

Cascades (1980)

Allen Vizzutti (1952-)

This recital is presented in partial fulfillment of a Bachelor of Music degree for Mr. Parsons.

The Fanfare Idea Matthew Parsons

When I first took up the trumpet in Grade Four, my mother assumed that I had condemned myself to playing nothing but fanfares for as long as I stuck with the instrument. Twelve years later, it turns out that she was more or less correct.

Let me explain.

The initial entry of the trumpet in Handel's aria "Let the Bright Seraphim", from *Samson*, begins with an arpeggio from the lower register of the instrument to the midhigh register, where it continues with diatonic passages and trills. This phrase basically outlines the capabilities of the sixteenth-century natural trumpet for which the part was written. Composers were obliged to limit their writing for the trumpet to the pitches of the overtone series. But, while Handel had no choice but to write fanfare-like, arpeggiated lines in his writing for the trumpet, he and his peers set a precedent for later composers that has long outlasted the natural trumpet. This precedent will henceforth be referred to as the "fanfare idea".

Anton Weidinger's invention of the five-keyed trumpet in 1792 blew the possibilities open for brass music. Although the sound of the instrument lacked the power of its keyless predecessors, the trumpet could now play all of the notes of the chromatic scale. One would think, then, that it had been liberated from the constraints of overtone series-centric writing. However, as the concerto that Johann Nepomuk Hummel wrote for Weidinger demonstrates, the fanfare idea remained an integral part of the trumpet's musical identity. Hummel's concerto builds on an earlier one by Franz Joseph Haydn, also written for Weidinger. Both of these works acknowledge the established conventions of the natural trumpet, while exploring the new, keyed instrument's capabilities in playful ways. This juxtaposition comes to a head in the Hummel concerto at a point in the first movement, where an E minor arpeggio immediately follows an E major arpeggio. In the mid-low register of an E natural trumpet, the latter would have been impossible. Knowing this, it becomes obvious that Hummel's use of the new instrument's capabilities is remarkably subtle. It is not, however, the total refutation of brass convention that might be expected from a work for a new instrument. The fanfare idea, prominent since Handel and before, is extensively displayed throughout.

By the time Henri Tomasi composed his trumpet concerto, the keyed trumpet and the natural trumpet (which had enjoyed enduring popularity for its superior resonance) had both faded into obscurity, to be replaced by instruments with piston

valves, a French invention by François Périnet in 1838. Tomasi and his French peers, writing for the trumpet players of the Paris Conservatoire, took full advantage of the new lyrical capabilities of piston valve trumpets, which inherited both the power of the natural trumpets and the flexibility of Weidinger's keyed trumpet. The modern trumpet suited Tomasi's sensibilities well; its ability to play with deep lyricism is well matched with his melodic writing, and its flexibility accommodates his post-Debussy tonal idiom. And yet, for all of this, Tomasi chose to begin his concerto with a declamatory, unaccompanied trumpet call.

This act on Tomasi's part is an indication of a larger phenomenon in the history of trumpet literature: regardless of the advancements in the trumpet's capabilities, the popular concept of the instrument is fundamentally linked to the properties of pre-Weidinger brass instruments and, by extension, to the fanfare idea.

There are, of course, many exceptions, notably the late nineteenth/early twentieth-century cornet virtuoso tradition. The music composed and performed by Jean-Baptiste Arban and Herbert L. Clarke consciously steered away from trumpet-centric ideas, in favour of lyricism and fast, legato solo lines. This music established piston valve instruments as both descended from and independent from their historical predecessors.

If one were to search for a definitive modern incarnation of this tradition, one could do worse than to choose Allen Vizzutti. His playing finds the virtuosity of Arban and Clarke tempered and distorted by the cigarette smoke haze of jazz, but his peerless technical prowess and his ability to write music that suits his own facility clearly hearkens back to those two icons. *Cascades*, for solo trumpet, is based on repetitive patterns and jazz-inflected scalar runs. The fanfare idea is conspicuously absent.

And what a relief that is, because otherwise, my mother's fatalistic prediction of twelve years ago would have been entirely accurate.

The two halves of this recital each comprise one modern piece for piston trumpet, and one piece that was written centuries ago for an older instrument. None of these pieces is any more or less idiomatic and definitive of the trumpet than any other.



Contempo New Music Ensemble
Andriy Talpash and Roger Admiral, co-directors

March 19, 2012 at 7 pm

Convocation Hall, Old Arts Building

Programme

Coming Together for speaker and instruments (1971)

Part Two: Attica

Music for Trumpet and Piano

Frederic Rzewski (b.1938)

Howard Bashaw (b.1957)

Allan Gordon Bell

(2007)

Mistaya for two percussionists

(1982)

XA2 for saxophone quartet (1987)

Intermission

(b.1953)

Jannis Xenakis (1922-2001)

Duo Sonata for two baritone saxophones (1977)

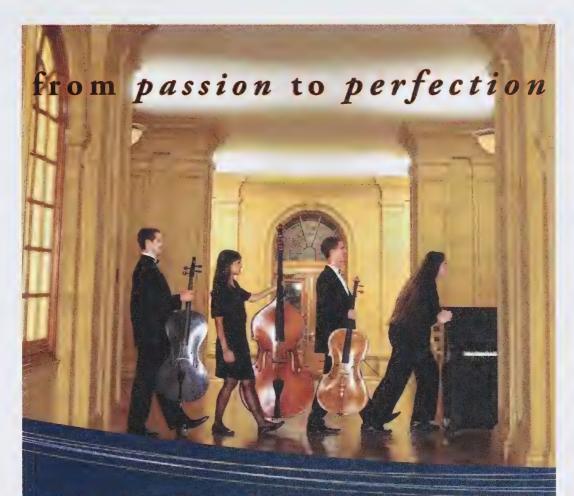
Narayana's Cows for speaker and instruments (1989)

Sofia Gubaidulina (b.1931)

Tom Johnson (b.1939)

Personnel:

Rachel Soong, clarinet Justin Massey, saxophones Emily Schultz, saxophones Gavin Goodwin, saxophones Eric Toombs, saxophones Matt Nickel, bassoon Zach Vogel, horn Matthew Parsons, trumpet Allyson McIver, percussion John Kwisses, percussion Roger Admiral, piano Marie Krejcar, violin Josh McHan, double bass Andriy Talpash, speaker



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DEPARTMENT OF MUSIC UPCOMING PERFORMANCES

Music at Convocation Hall presents:

Connected: Celebrating Three Pivotal Composers
Jacques C. Després, piano
Friday, March 23, 2012 at 8 pm in Convocation Hall
Featuring works by three pivotal composers: Beethoven, Liszt & Debussy
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available at the door on the evening of the performance only

Music at Winspear presents: University of Alberta Opera Performance: Orphée aux Enfers Featuring the University of Alberta Opera Performance
Sunday, March 25, 2012 at 3 pm at the Winspear Centre for the Arts
\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available in advance through the Department of Music (3-82 Fine Arts Building, University of Alberta | 780.492.0601 music@ualberta.ca) or at the door on the day of the performance

World Music Week presents: The West African Music Ensemble
Thursday, March 29, 2012 at 7 pm in Convocation Hall
Admission by Donation

The Indian Music Ensemble Friday, March 30, 2012 at 7 pm in Convocation Hall Admission by Donation

The Middle Eastern and North African Ensemble Saturday, March 31, 2012 at 7 pm in Convocation Hall Admission by Donation

Transcriptions for Winds...and more! The University of Alberta Concert Band Sunday, April 1, 2012 at 2 pm in Convocation Hall Featuring works by Breugnon, Reed, and Perischetti Admission by Donation

A World Music Sampler Featuring the West African, Indian, and Middle Eastern and North African Music Ensembles Sunday, April 1, 2012 at 3 pm at the Winspear Centre for the Arts \$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students Tickets available in advance through the Department of Music (3-82 Fine Arts Building, University of Alberta | 780.492.0601 music@ualberta.ca) or at the door on the day of the performance

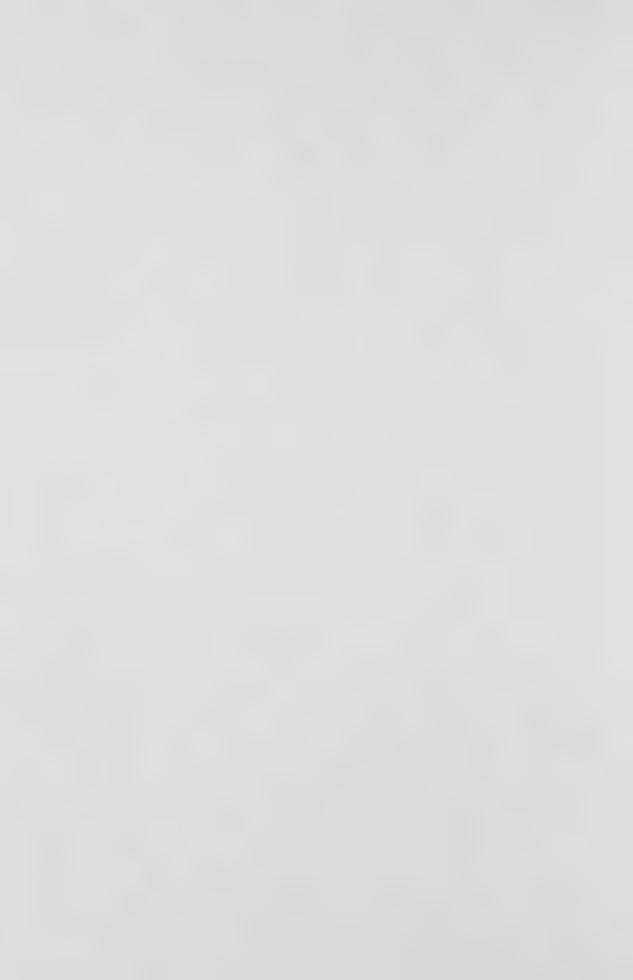
Music at Winspear presents:

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Transcriptions for Winds...and more!

Sunday, April 1, 2012 at 2 pm
Univeristy of Alberta Concert Band
Dr. Dennis Prime, conductor
Michael Clark, graduate assistant
Special guests University of Alberta Saxophone Ensemble
Laura Kerslake, conductor
Convocation Hall, Old Arts Building



Programme

UNIVERSITY CONCERT BAND

Dedicatory Overture Clifton Williams

(1923-1976)

Greensleeves arr. Alfred Reed

(1921-2005)

Sea Songs Ralph Vaughan Williams

(1872-1958)

American Elegy Frank Ticheli

(b. 1958)

Intermission

UNIVERSITY SAXOPHONE ENSEMBLE Laura Kerslake, Conductor

Mussorgsky's Pictures at an Exhibition arr. by William Schmidt

(1926-2009)

The Hut of Baba Yaga The Great Gate of Kiev

Interval

UNIVERSITY CONCERT BAND

ONIVEROIT CONCERT DANGE

Suite of Old American Dances Robert Russell Bennett (1894-1981)

1. Cake Walk

2. Schottische

3. Western One-Step

Music from Jurassic Park John Williams

(b. 1932)

arr. Jay Bacook

(b. 1953)

James Clifton Williams Jr. was born in Traskwood, Arkansas, in 1923. Despite the financial difficulties of the depression of the early 1930's, Williams fared well in school, learning the piano, mellophone, and french horn. In his senior class of 600, he was voted the most outstanding in artistry, talent, and versatility. In 1942, he joined the Army Air Corps as a bandsman, serving as drum major and composing works at every opportunity. After the war, he attended Louisiana State University and went on to earn his M. M. degree at the Eastman School of Music in 1949. He taught at the University of Texas at Austin for seventeen years. In the 10 years before his death in 1976, he served as chairman of the department of theory and composition at the University of Miami, where he was influenced by and became close friends with Frederick Fennell.

Dedicatory Overture was commissioned by Epsilon Upsilon Chapter of Phi Mu Alpha Sinfonia, a national honorary music fraternity, at Evansville College in Indiana.

Alfred Reed was born on Manhattan Island in New York City on January 25, 1921. His formal music training began at the age of 10, when he studied the trumpet. As a teenager, he played with small hotel combos in the Catskill Mountains. His interests shifted from performing to arranging and composition. In 1938, he started working in the Radio Workshop in New York as a staff composer/arranger and assistant conductor. With the onset of World War II, he enlisted and was assigned to the 529th Army Air Corps Band.

During his three and a half years of service, he produced nearly 100 compositions and arrangements for band. After his discharge, Reed enrolled at the Juilliard School of Music and studied composition with Vittorio Giannini. In 1953, he enrolled at Baylor University, serving as conductor of the Symphony Orchestra while he earned the Bachelor of Music degree (1955). A year later, he received his Master of Music degree.

His interest in the development of educational music led him to serve as executive editor of Hansen Publishing from 1955 to 1966. He left that position to become a professor of music at the University of Miami, where he served until his retirement in 1993. After retirement, he continued to compose and made numerous appearances as guest conductor in many nations, most notably in Japan. At the age of 84, on September 17, 2005, Alfred Reed passed away after a short illness.

Greensleeves is considered a traditional English folk tune.

Written for British military band in 1924, Sea Songs is a single-movement composition based on three English sailing songs. The first of these, "Princess Royal", briskly begins the work. The melody is delightful, with a lightly played eighth-note accompaniment propelling this section effortlessly onward. The second melody, "Admiral Benbow", also referred to as "The Brother Tar's Song", is bold in nature, continuing the allegro tempo of the opening. The melody of the final ballad, "Portsmouth", is written in an expressive and flowing cantabile style. A quick repeat of the first two songs brings the work to its conclusion.

"An American Elegy is, above all, an expression of hope. It was composed in memory of those who lost their lives at Columbine High School on April 20, 1999, and to honor the survivors. It is offered as a tribute to their great strength and courage in the face of a terrible tragedy. I hope the work can also serve as one reminder of how fragile and precious life is and how intimately connected we all are as human beings.

I was moved and honored by this commission invitation, and deeply inspired by the circumstances surrounding it. Rarely has a work revealed itself to me with such powerful speed and clarity. The first eight bars of the main melody came to me fully formed in a dream. Virtually every element of the work was discovered within the span of about two weeks. The remainder of my time was spent refining, developing, and orchestrating. The work begins at the bottom of the ensemble's register, and ascends gradually to a heartfelt cry of hope. The main theme that follows, stated by the horns, reveals a more lyrical, serene side of the piece. A second theme, based on a simple repeated harmonic pattern, suggests yet another, more poignant mood. These three moods — hope, serenity, and sadness — become intertwined throughout the work, defining its complex and expressive character. A four-part canon builds to a climactic quotation of the Columbine Alma Mater. The music recedes, and an offstage trumpeter is heard, suggesting a celestial voice — a heavenly message. The full ensemble returns with a final, exalted statement of the main theme." - Frank Ticheli

Pictures at an Exhibition is one of Modest Mussorgsky's most famous piano compositions. It was composed in six weeks following the death of a personal friend and fellow Russian art devotee, however it was not published till five years after the composer's death. Pictures at an Exhibition is most often heard as an orchestral work but there are many different arrangements for this work. Today's performance features this work arranged for saxophone ensemble.

Suite of Old American Dances was inspired after the composer heard a performance by the Goldman Band in 1948. The original title was Electric Park, an amusement park Bennett went to while growing up in Kansas City. Each movement of the work is based on a dance from the beginning of the 20th Century. This collection of dance tunes opens with the Cake Walk, a strutting dance based on a march rhythm; it originated as a competition to win a cake and was often performed at minstrel shows. The Schottische is a partnered Bohemian dance, popular in Victorian era ballrooms. It is similar to a polka but slower. The Western One-Step is a variation of an early ballroom dance that was a precursor to the foxtrot.

Robert Russell Bennett was a prolific composer, producing symphonies, chamber works, and concertos as well as his music for concert band. He is perhaps best known as orchestrator and arranger for Broadway shows and films, including *Porgy and Bess, The Sound of Music, Show Boat, Camelot*, and numerous others.

John Williams has composed some of the most recognizable music in the history of motion picture. His film scores include Jaws, Superman, Schindler's List, the Indiana Jones films, Harry Potter films, and the Star Wars saga. Williams has written the music for four Olympic Games. He has won five academy awards, four Golden Globe awards, twenty-one Grammy awards, and with forty-seven Academy Award nominations, is the second most nominated person, after Walt Disney. Jurassic Park is evidence of John Williams long working relationship with Steven Spielberg. Spielberg directed Jurassic Park, which at the time of its release, was the most financially successful film released up to that time.

-Program Notes by Michael Clark

University of Alberta Concert Band Personnel List

DirectorDr. Dennis Prime

Graduate AssistantMichael Clark

Flute
Darilyn Edwards
Helen Shi
Hsinju Tsai
Jennifer Shelton
Jessica Muckle
Katherine Griffith
Kathleen Baker
Lauren Gagnon
Michael Chi
Patricia Wong
Rachelle Renaud
Crystal J. Kegler
(Piccolo)

Oboe Rochelle Nieuwenhuis Vincent Chen

Bassoon Kathryn Murphy Mikalina Carss Trumpet

Aaron Deas
Becky Hildebrand
Brett Bouthillier
Cole Madell
Eric Lindemulder
Mackenzie May
Chris McMurren

Horn
Alison Deas
Erinn Backer
Julienne Frenette
Miranda Marks
Paul Dauphinais

Trombone
Jesse Hunter
Kaleen Clark
Logan Rouleau
Nolan Brost
Thomas Simpson

EuphoniumDan Kindopp
Katherine Schäfers

Tuba
Carmen Nieuwenhuis
Sarah Grieve
Stephen Just

Percussion Jacob Ulickij John Kwisses Julia Tremblay Clarinet

Amanda Warnock
Danielle L'Heureux
Dylan Bernhard
Edward Davies
Erin Walker
Heather Stock
Katharine Brown
Kim Davies
Meagan Jensen
Megan Wruk
Nicole Spence
Sonia Phillips
Tiffanie Tse

Bass Clarinet Katherine Brice Shannah Barros Shyla Gabrielson

Alto Saxophone Chad Ohman Jay Lind Kendra Heslip Ryan Yusep

Tenor Saxophone Jinha Hwang Jivtesh Garcha Tyler Heal

Bariton Saxophone Erica Torok

University of Alberta Saxophone Ensemble Personnel List

Laura Kerslake - Conductor
Emily Schultz - Soprano Saxophone
Raymond Baril - Alto Saxophone
Dominque Shulhan - Alto Saxophone
Frank Nian - Alto Saxophone
Justin Massey - Tenor Saxophone
Erica Torok - Tenor Saxophone
Chee Meng Low - Baritone Saxophone
Ryan Yusep - Baritone Saxophone
Kendra Heslip - Bass Saxophone

DEPARTMENT OF MUSIC UPCOMING EVENTS

Music at Winspear presents: A Celebration of Winds & Voices

Symphonic Wind Ensemble, Madrigal Singers & Concert Choir Tuesday April 3, 2012 at 8pm at the Winspear Centre for the Arts Featuring works by Brahms, Grainger, Holsinger, Purcell & Whitacre \$20 Adults | \$15 Seniors | \$10 Students | \$60 Season Flex Pass Tickets available in advance through the Department of Music

(3-82 Fine Arts Building, University of Alberta | 780.492.0601 | music@ualberta.ca) or at the door on the day of the performance

The Department of Music Masterclass Series presents
A Trumpet Masterclass with Allen Vizzutti
Monday, April 16, 1-3pm in Convocation Hall, Old Arts Building
Free and open to the public

The Department of Music presents

The Undergraduate Composers Concert

Featuring The Contempo New Music Ensemble

Tuesday, April 17 at 6 pm in Convocation Hall, Old Arts Building

Admission by donation

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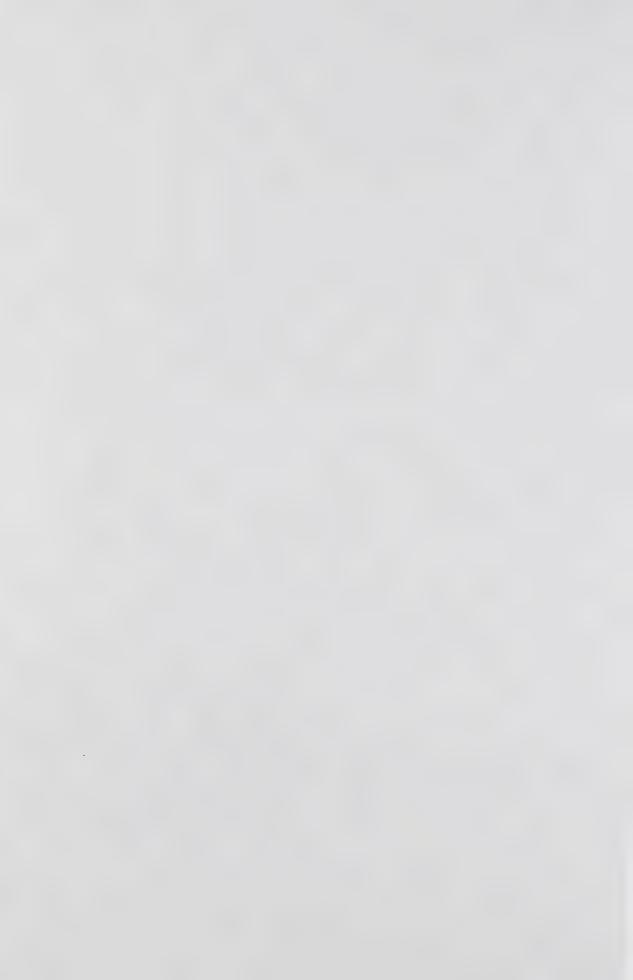


West African Music Ensemble

Robert Kpogo, Director with special guests

WAJJO African Drummers

Saturday, March 31, 2012 at 7 pm Convocation Hall, Old Arts Building



Programme

Prelude: WAME: Drumming

Welcome: Dr. Kwasi Amenu-Tekaa (Master of Ceremony)

WAME: Dance

Wajjo African Drummers

Intermission (10 minutes)

Story-telling Festival

Wajjo African Drummers

WAME: Dance

Wajjo African Drummers

WAME: Dances

West African Music Ensemble

Robert Kpogo, Director Dr. Wisdom Agorde, Instructor Tendai Muparutsa, Teaching Assistant

The West African Music Ensemble, studies the polyphonic and polyrhythmic music of West Africa with particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music, all members participate as dancers, singers, and drummers. Founded in the fall of 1999 by Dr. Michael Frishkopf, the West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group.

Members

David Addo
Michael Aytenfisu
Chen (Vincent) Zhi
Jacqueline Liang
Mengkang (Mike) Wang
Kayla Chambers
Aprile Hanrath
Wen Gao

Chin-Wen Huang
Conor Rogan
Barry Bilinsky
Chunwei Wang
Yun Fiona Chen
Young-Sin (Jason) Park
Adam Niemetz
Jillian Fulton

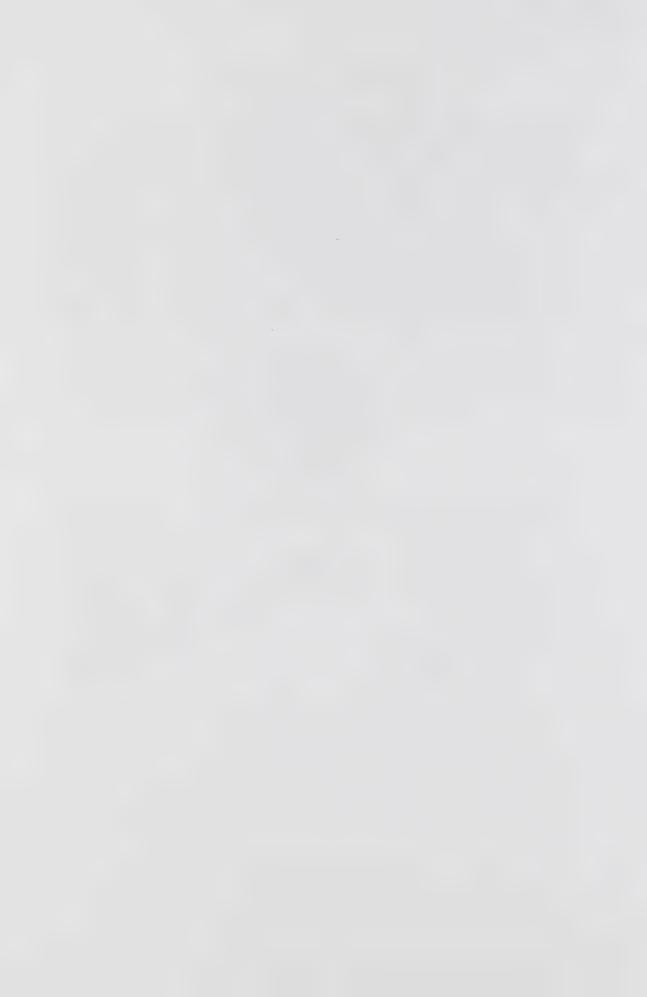
Wajjo African Drummers

Formed in 1990, WAJJO African Drummers introduced African music to a Western audience and creating, through collaboration with musicians from other ethnic backgrounds, an indigenous musical tradition that is a reflection of Canada's rich cultural diversity. Wajjo has toured throughout Western Canada and USA and recently performed in Toronto for Grey Cup on November 24, 2007 at Sheraton Centre Toronto Hotel. They also opened Edmonton's popular Heritage Festival with one of Canada's top female Artist, Natalie MacMaster on August 3, 2008.

Drummers

Stennie Noel Robert Kpogo Kwasi Amenu-Tekaa Obai Bollo-Kamara Everoll Moses Nandi Young Marcia Brandon

> Piper Cam Wallace



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Drummers

Stennie Noel Robert Kpogo Everoll Moses Nandi Young Marcia Brandon

PiperCam Wallace

West African Music Ensemble Dances

Atsiagbekor/Gbekor is a contemporary version of the Ewe traditional war dance. The movements of the present day version of this dance are mostly in platoon formation. Reconnaissance, surprise attack, and hand to hand combats are the stylized forms of the modern version of this dance. The main dance is fast paced and draws upon battle maneuvers for certain episodes, such as planning the attack, advancing and retreating. The modern version of Atsiagbekor is performed for entertainment at social gatherings and at cultural presentations.

Gahu/Agahu was created by the Egun speaking people of Benin. Its popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it with their people upon return to Ghana. In the language of the creators, Gahu/Agahu means "airplane"-in reference to an event that occurred during its inaugural performance. As the Gahu/Agahu spread, it has collected song texts in many languages including, Egun, Yoruba, Ewe, French, and English.

Gota was originally a dance for medicine men and women of the ancient kingdom of Dahomey, now Benin, in West Africa. Today, Gota is performed for social entertainment. The synchronized stops and starts of the drums and dancers lend the dance an air of suspense and excitement.

Minks is made up of lively music and dance from past traditions – the active and jubilant parts of the religion the song used are usually political and creatively played, involving others aound them to join in the dance.

Tokow is performed among the Ga-Adangme and the Ewe in the Tongue area of Southern Ghana during intitiation or puberty along with the learning of the activities of motherwood. The dance movements appear to be simple but stylish, and present the newly eligible girls to the community. Currently Tokoe is also performed by some Ghanian-African performing groups in Ghana and in contemporary settings.

southern Ghana. The costumes and body make up depicts the spiritual possession of the dancers on stage. This sac rate music and has evolve to become part of the social music and dance of today's youth.

Otto Lincoln in the 1950s within the context of socialization and recreation. Kpanlogo is usually performed by the Ga-youth to express their own creativity, topical and occupational themes along the coastal areas of Ghana. In the present days, kpanlogo is performed in other communities and institutions of Ghana and contemporary settings.

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DEPARTMENT OF MUSIC UPCOMING EVENTS

Transcriptions for Winds...and more!
The University of Alberta Concert Band
Sunday, April 1, 2012 at 2 pm in Convocation Hall
Featuring works by Breugnon, Reed, and Perischetti
Admission by Donation

Music at Winspear presents: World Music Sampler

Featuring the West African, Indian, and Middle Eastern and North African Music Ensembles

Sunday, April 1, 2012 at 3 pm at the Winspear Centre for the Arts

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students

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Indian Music Ensemble

Sharmila Mathur, Director Friday, March 30, 2012 at 7 pm Convocation Hall, Old Arts Building

Programme

Hey Ram: Bhajan

A beautiful devotional song composed by the renowned singer Jagjit Singh in Keherwa Taal

Raga Bhupali: Sitar and Tabla

A gat played by Sitar students accompanied by Tabla students in Teentaal

Shiv Shankar Mahadev: Bhajan

A mesmerizing composition by Jagjit Singh in Ektaal

Chhap Tilak: Qawwali in Raga Yaman

A famous Sufi song written and composed by Hazrat Amir Khusrau (13th CE) in Keherwa Taal

Qaida Teen taal: Tabla

A composition played by Tabla Students in Teentaal

Raga Yaman: Sham Sundar Man

A classical khayal bandish sung by vocal students in Teentaal

Raga Kalawati: Sitar

A gat played on Sitar composed in Rupak Taal

Yaman Dhun: Sitar

A melodic dhun on Sitar in Raga Yaman in Dadra Taal

Mahi Yaar Di Garooli: Raga Ahir Bhairav

Enthralling Sufi song composed by Hazrat Sachal Sarmast (18th CE) in Kehrawa Taal

(Taal)

Dadra Taal - 6 beat rhythmic cycle Rupak Taal - 7 beat rhythmic cycle Keherwa Taal - 8 beat rhythmic cycle Ektaal - 12 beat rhythmic cycle Teentaal - 16 beat rhythmic cycle

University of Alberta Indian Music Ensemble

Sharmila Mathur, Director

The Indian Music Ensemble studies the rich tradition of classical Indian music through group instruction and performance. Members learn the basics of raga (melody) and tala (rhythm) through instruction in singing, tabla (drums), or sitar (plucked lute). Members of the ensemble have the opportunity to attend many workshops with internationally renowned guest artists. The Indian Music Ensemble is regularly featured in the Centre for

Ethnomusicology's "World Music Sampler" and the University of Alberta International Week, as well as occasional special events. Rental instruments are available to registered students. The Indian Music Ensemble is a course available for University credits.

For more information please contact Sharmila Mathur at sharmila.mathur@ualberta.ca

Personnel List

Instructors: Qureshi, Regula Gillani, Karim Mathur, Sharmila

Indian Music Ensemble Performers

Chen, Zhi
Dixit, Amogh
Gillani, Karim
Joshi, Jay
Joshi, Ojas
Joy, Isaiah
Joy, Joshua
Joy, Jaden
Ju, Bowei
Karkhanis, Subhash
Mathur, Sharmila
Mehta Kakhanis, Devila

Patel, Harsh Kirtibhai
Qureshi, Regula
Rao, Aditya Govindaraju
Ravi, Srilata
Ryhard, Nathan Michael
Sapsuwan, Peewara
Shaw, Andrew Cuthbert
Singh, Jerrica
Sohanpal, Geetanjali
Vemullah, Siddu
Wylie, Dana Olivia

DEPARTMENT OF MUSIC UPCOMING EVENTS

The West African Music Ensemble
Saturday, March 31, 2012 at 7 pm in Convocation Hall
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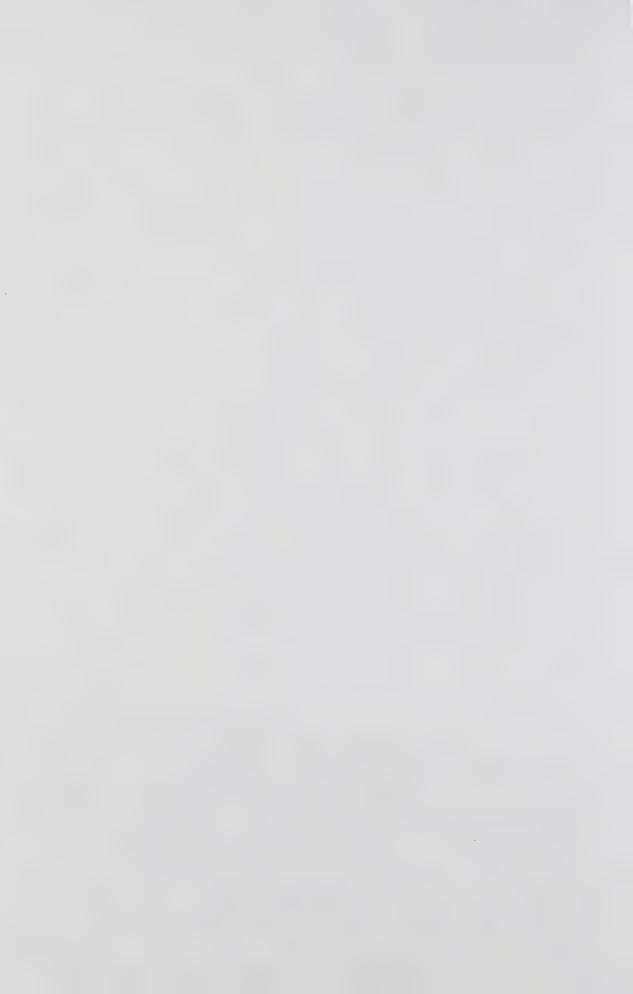
THANK YOU FOR SUPPORTING THE DEPARTMENT OF MUSIC. WORD OF MOUTH IS OUR STRONGEST FORM OF PUBLICITY. IF YOU ENJOYED TONIGHT'S PERFORMANCE, PLEASE SHARE YOUR EXPERIENCE WITH OTHERS!





The Middle Eastern and North African Music Ensemble

Michael Frischkopf, Director Jullian Fulton, Teaching Assistant Thursday, March 29, 2012 at 7 pm Convocation Hall, Old Arts Building



Programme

Assiss Wara' (Snip Paper), in maqam Hijaz. Composed by Assi Rahbani (1923-1986) and Mansur Rahbani (1925-2009), arr. Ziad Rahbani (b. 1956), all Lebanese. This Arabic song is drawn from the Rahbani brothers' musical play Nass Men Warak (People of Paper), featuring Lebanese diva Fairouz (b. 1935). The musical is one of many collaborations between the brothers and Fairouz. Assi Rahbani married Fairouz; their son Ziad Rahbani, who has also composed extensively for his mother, works at the vanguard of the Arab contemporary music scene today. A maqam is a musical mode, providing scalar as well as melodic material to the musical creator, whether composer or improviser. Known as makam in Turkey, dastgah in Iran, mugham in Azerbaijan, and tab' in North Africa, the maqam phenomenon is widespread throughout the Middle East and North African region, providing an essential point of commonality.

Ya Hnayena (Oh kind one), in maqam Bayyati. Traditional Lebanese folksong, performed as a *mawwal* (solo vocal improvisation) by Jenny Boutros. The poet sings, in Arabic, "O kind one, the people of love on the night of love testified for us. Our mornings are golden, the sun rises over the green hills, and the yellow grapes. The sound of the wind is like that of twigs, awakening the sleeping nature with our song." (translation by Jenny Boutros)

Taqsim in maqam Bayyati. Oud (fretless lute) improvisation by Abdelhadi Ouajdouni, A *taqsim* is a solo instrumental improvisation, the musical form best suited to expressing the subtle essence of the *maqam* (musical mode), and the instrumental counterpart to the vocal *mawwal*.

Fika kullu ma ara hasan (In you everything I see is beautiful), in maqam Bayyati. This song exemplifies the *muwashshah*, a classical strophic Arabic poetic form originating in 10th century Andalusia (southern Spain). Many settings of the *muwashshahat* utilize complex rhythmic cycles; this one (called *al-mudawwar al-misri*, "the Egyptian cycle") is in 12 beats. Featuring Jenny Boutros.

Habbaytak tanseet al-nawm (I loved you and forgot sleep), in maqam Bayyati. Composition by Ziad Rahbani (b. 1956, Lebanon) setting poetry by Joseph Harb (b. c 1945). This beautiful song was composed for the Lebanese diva Fairouz. Featuring Reem Skeik.

Aghrab-e Zolf (curl of the hair), in maqam Bidad-Homayun on D. This song is an old Iranian *tasnif* (composition) credited to Ali-Akbar Shayda (a 19th century musician and derwish/sufi from Shiraz) or Mirza Hassan Hakim Elahi; the poem is by Nasser al-din Shah Qajar (1831-1896; the king of Iran). The poetry says: "your eyes and my fortune are out of order, my fortune because of you and your eyes because of wine. O' mermaid, come close to me and do not upset my frail soul. Do not leave me and do not break my heart until I die for you!" This classical composition has been popular in Iran for over 150 years. Featuring Hossein Azari. [Notes by Kioumars Poorhaydari]

Bahaar e del nesheen (the pleasant spring), in maqam Esfahan. This song was composed as an instrumental piece in 1961 by Roohollah Kaleqi, a renowned Persian musician. Several years later Bijan Taraqi wrote lyrics for the song, which were sung by the tender voice of Banan, a Persian musician and singer. The song, very famous across Iran, is in the maqam Esfahan, sounding similar to the minor scale. Featuring Ehsan Shahidi (who also provided the notes).

Da Magri. This song was composed by Nasser Razazi in 1967. Razazi was born in 1955 in Sena (Sanandaj), eastern Kurdistan (Iran), later emigrating to Sweden where he resided until 2004. Today he lives in Sulaymaniya, southern Kurdistan. The song is about two lovers who must separate for while; the man tells his lover that he will return with a colorful fabric called *hawri* that was very popular at that time. Our version, based on an arrangement by The Kamkars, a celebrated Kurdish musical group founded in Sanandaj in 1965, features Hoshyar Waissi (who also provided the notes).

Bote chin, in magam Esfahan on C. Ey mah-e man (O' my moon) also known as bot-e chin (the Chinese idol) is another old Iranian tasnif whose music and poetry are also credited to Ali-Akbar Shayda (a 19th century musician and derwish/sufi from Shiraz). It reads: "O' my moon, O' the Chinese idol, O' lover. Since I gave you my heart and faith I cannot stay apart from you anymore. Whoever has seen you has forgotten himself. I cried so loud that everybody heard I cannot stay apart from you anymore. O' your intimate breath is my revival, as you are my Messiah today. Come, my friend! Come, my medic!" This classical composition has been popular in Iran for over 150 years. Featuring Kioumars Poorhaydari (who also provided the notes).

Intermission

Asa ma yuhashak ghali (I hope you never miss someone dear), in Maqam Nahawand on C. This contemporary popular song was composed by Omani singer Salah Al-Zadjali (b. 1979), with lyrics by Ayed Alkhalid: "I hope you never miss someone dear. Don't worry though; I am taking care of myself. I needed you back then, I swear, and needed your hug. Each time I saw our pictures I got more nostalgic! Do you know what was the hardest thing? It was you thinking that I am alive. I was not, but I got tired of being tired! I got tired of telling you I miss you! I got tired of holding a smile everyone knows is fake. If distance is tough, be sure what we have is stronger! "I love you" is more than enough. Say it and you'd create a miracle. I love you as much as our distance [ghorba – see below] is endless, as much as I am envied for having you!" With an opening mawwal, our performance features Ibrahim Subeh (who also provided the translation).

Matadjem yinmixan (Why all this hate between you?). Words and music by Ibrahim Ag Alhabib (b. 1959) aka 'Abaraybone', founder of Tinariwen (literally, "deserts"), a group of Touareg musicians from the Sahara in northern Mali. Having formed in Libyan refugee camps in 1979, the band fuses the "assouf" style of traditional Touareg music with electric guitar (taking over the traditional bowed *imzad*), and sounds of North African and Western rock music, and has become globally popular in recent years. "Matadjem yinmixan," from their 2007 album *Aman Iman* (Water is life, in the Tamashek language of the Touareg), is a message to the Touareg people asking them to stop perpetuating tribal and factional rivalries and to seek unity in order to better face the challenges of the modern world. (Many thanks to Andy Morgan, former Tinariwen manager, who generously provided the lyrics and song summaries for *Aman Iman*.) In 2012, Tinariwen won the World Music Grammy award for their most recent album, *Tassili* (2011). Featuring Dion Brocks on electric quitar.

Al Ghourba by Ali Hassan Kuban (1929-2001), born in Gotha, a Nubian village near Aswan, Egypt. Nubia is an ancient civilization, originally extending from what is today southern Egypt into northern Sudan, with its own distinctive language and musical traditions. Egypt's Nubians were displaced when their traditional homeland was largely flooded by the construction of the Aswan High Dam in the 1960s. In 1942 Ali Hassan Kuban moved to Cairo, where he lived in a Nubian enclave in Abdeen. Learning to play bagpipes and clarinet (he performed in Aida with the Cairo Opera in 1949), he gradually developed his own sound combining Nubian lyrics and melodies with a jazzy Latin sound, rendering Nubian music extremely popular in Cairo (particularly for weddings), and ultimately—with the rise of "world music" in the 1980s—around the world. The lyrics to "Al Gourba" are in Mattoki, a Nubian dialect incorporating some Arabic, including the title, which designates an abstract quality of place, blending facts of distance and social isolation with feelings of longing and nostalgia. The term is typically applied to distant lands where people migrate in search of work. "Oh you who are alone, far away," sings the refrain, "you chose this as your destiny. Don't tarry; you are always in our thoughts. I've been ill since you travelled...

Sunset Oro, in makam Buselik. Sunset Oro comes from the playing of Kocani Orkestra, a brass band from Macedonia. This piece is influenced by the music of Turkey in both structure and time signature. As the Ottoman Janissary army bands abandoned their brass instruments after their defeat in the early 1800's, they were taken up by Roma musicians, thus beginning the Balkan brass band tradition. The 7/8 time signature reflects a common rhythm of Anatolian folk music known as *aksak* ("limping"). Melodically it follows the Turkish makam of Buselik, which is similar to the Western harmonic minor. The solo reflects Roma style in Turkey today. Featuring Cam Neufeld on violin (who also provided the notes).

Hanghanni (We will sing), in magam Hijaz. Composed in 1974 by Sheikh Imam (1918-1995) and Ahmed Fouad Negm (b. 1929), Egypt's most celebrated musical duo of leftist political provocation. Negm composed colloquial verses of critique and praise, lampooning authority figures, from Nasser to Sadat and even Nixon, eulogizing popular heroes (like Che Guevara), and celebrating a nation rooted in the common people. Sheikh Imam set these verses to music and sang them at private gatherings, accompanying himself on the oud. Banned from the public airwayes, the cassette era enabled broader distribution from the 70s on. "Hanghanni, a paean to the political power of song in an earlier era (Sadat's turbulent 1970s) was revived for January 2011's musical protests in Cairo's Tahrir Square. "We will sing, we will always sing, and spread goodness and raise hope. We will go around the turning world to the sound of the roaring melodies. We have the weapon and the cure, and the enlightened, awakened word." Featuring Dr Ashraf El Assaly, voice and oud.

Zeina, magam Hijaz. Composed by Mohamed Abdel Wahhab (1907-1991), probably the Arab world's most celebrated composer-singer of the 20th century, this instrumental piece, originally composed for the film Zannouba (1950) featuring dancing legend Samia Gamal (1924-1994), has remained exceedingly popular among dancers worldwide, not only due to its illustrious history, but also for its many rhythm and tempo changes, including the distinctive zaar rhythm (also known as ayoub) traditionally performed by women healers in the Nile valley and East Africa. As lead dancer Chris Schneider writes, "Zeina" was a very popular song to dance in the North American nightclubs of the 70s and 80s...Although currently not as common, most dancers have at least one choreography or performance to "Zeina" in her dance history. These days, modernized versions of "Zeina" are often performed as group choreographies or in gala shows around North America, as the structure and grandeur of the music lends itself well to large stages and troupe performances. Featuring Chris and her dancers, and with tagasim by Dr Ashraf El Assaly (oud) and Ari Mastoras (violin).

Ya Mal al-Sham, preceded by a short mawwal, both in maqam Rast on C. The famous melody is attributed to 19th century Syrian Abu Khalil al-Qabani (1835–1902), composer, playwright, and founder of modern Arabic theatre, and the lyrics to `Umar al-Halabi. "Oh treasure of Damascus, oh my God, my treasure. The time is so long, my beauty, come here to me. Even if time is long, nothing has changed. I miss you, oh light of my eyes, until we repeat times past. I spent my most beautiful moments with you." Featuring Tony Abinader.

~Program Notes by Michael Frishkopf.

Tonight's concert was sponsored by the University of Alberta Department of Music and the Canadian Centre for Ethnomusicology.

The Middle Eastern and North African Music Ensemble is...

Abinader, Tony Voice

Aizouki, Fadi Oud and Buzuq

Al-Kheder, Amal Voice Ali, Nizar Tabla Azari, Hossein Voice Boutros, Jenny Voice

Brocks, Dion Electric Guitar

Campbell, Ross Violin
Durand, Lorraine Dance
Durand, Gabrielle Dance

El Assaly, Ashraf Oud and Voice

El Atia, Samira
Elzein, Deena
Voice
Frishkopf, Michael
Frizzell, Mary
Fulton, Jillian
Jorati, Amin
Kaniilal, Manikarnika
Voice
Voice
Voice
Voice

Kascak, Lauren Violin and Saxophone

Laine, Rhonda Dance
Mastoras, Ari Violin
Mattar, Raek (Rick) Tabla
Nassar, Usama Bongos
Neufeld, Cam Violin
Ouajdouni, Abdelhadi Oud

Piwowarczyk, Magda Percussion and Dance Poorhaydari, Kioumars Tombak, Daf, and Voice

Salama, Marwa Voice Sapsuwan, Peewara Violin Scheelar, Catherine Dance

Schneider, Chris Percussion and Dance

Shaban, Nada Voice
Shahidi, Ehsan Voice
Shubeita, Mona Voice
Skeik, Reem Voice
Smith, Katie Dance
Sokil, Allison Voice
Steenstrup, Martha

Subeh, Ibrahim Voice

Waissi, Hoshyar Daff, Tabla, and Voice

Watt, Justina Trumpet
Wegner, Andreas Bass
Wylie, Dana Guitar, Oud

Yousefzadeh, Mahtab Voice Youssef, Nermeen Voice

The Middle Eastern and North African Music Ensemble is a course available for University credit. For more information, contact Michael Frishkopf (michaelf@ualberta.ca), or visit: bit.ly/mename

DEPARTMENT OF MUSIC UPCOMING EVENTS

World Music Week presents:
The Indian Music Ensemble
Friday, March 30, 2012 at 7pm in Convocation Hall
Admission by Donation

World Music Week presents:
The West African Music Ensemble
Saturday, March 31, 2012 at 7pm in Convocation Hall
Admission by Donation

Transcriptions for Winds...and more!
The University of Alberta Concert Band
Sunday, April 1, 2012 at 2 pm in Convocation Hall
Featuring works by Breugnon, Reed, and Perischetti
Admission by Donation

Music at Winspear presents:
World Music Sampler featuring
Iraqi Oud Virtuoso and Grammy Nominated Rahim Alhaj
With the West African, Indian,
and Middle Eastern and North African Music Ensembles

Sunday, April 1, 2012 at 3 pm at the Winspear Centre for the Arts

\$60 Season Flex Pass | \$20 Adults | \$15 Seniors | \$10 Students
Tickets available in advance through the Department of Music
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Thank you for supporting the Department of Music. Ward of mouth is our strongest form of publicity. If you enjoyed tonight's performance, please share your experience with others!



World Music Sampler

The West African, Indian, and Middle Eastern and North African Music Ensembles with special guest artist Rahim Alhaj

Sunday, April 1, 2012 at 3 pm Francis Winspear Centre for the Arts

Programme

WEST AFRICAN MUSIC ENSEMBLE

Gahu

Fume Fume

Gota

INDIAN MUSIC ENSEMBLE

Shiv Shankar Mahadev: Bhajan

A mesmerizing composition by Jagjit Singh in Ektaal (12 beat rhythmic cycle)

Raga Kalawati: Sitar

A gat played on Sitar composed in Rupak Taal (7 beat)

Qaida Teen taal: Tabla

A composition played by Tabla Students in Teentaal (16 beat)

Yaman Dhun: Sitar

A melodic dhun on Sitar in Raga Yaman in Dadra Taal (6 beat)

Mahi Yaar Di Garooli: Raga Ahir Bhairav

Enthralling Sufi song composed by Hazrat Sachal Sarmast (18th CE) in Kehrawa Taal (8 beat)

MIDDLE EASTERN AND NORTH AFRICAN MUSIC ENSEMBLE

Fika kullu ma ara hasan (In you everything I see is beautiful), in maqam Bayyati. This song exemplifies the *muwashshah*, a classical strophic Arabic poetic form originating in 10th century Andalusia (southern Spain). Many settings of the *muwashshahat* utilize complex rhythmic cycles; this one (called *al-mudawwar al-misri*, "the Egyptian cycle") is in 12 beats. Featuring Jenny Boutros.

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Programme Cont.

RAHIM ALHAJ & FRIENDS

Oud Solo - Rahim Alhaj

Oud Duet - Rahim Alhaj and Abdelhadi Ouajdouni

Two compositions by Rahim Alhaj, for oud and string quintet:

Going Home Samai Baghdad

Oud: Rahim Alhaj

Violins: Guillaume Tardif, Diana Sapozhnikova

Viola: Leanne Dammann Cello: Patrick Smith

Bass: Selahattin Yazicioglu

MIDDLE EASTERN AND NORTH AFRICAN MUSIC ENSEMBLE

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About oud virtuoso and composer Rahim Alhaj

Rahim Alhai, virtuoso oud musician and composer, was born in Baghdad. Iraq and began playing the oud (the grandfather of all stringed instruments) at age nine. Early on, it was evident that he had a remarkable talent for playing the oud. Mr. Alhaj studied under the renowned Munir Bashir, considered by many to be the greatest oud player ever, and Salim Abdul Kareem, at the Institute of Music in Baghdad, Iraq, Mr. AlHaj won various awards at the Conservatory and graduated in 1990 with a diploma in composition. He moved to the US in 2000 as a political refugee and has resided in Albuquerque. New Mexico ever since. Rahim is considered one of the finest oud players in the world. He has won many accolades and awards including two Grammy nominations. Rahim has recorded and performed with other master musicians of varied backgrounds and styles including genre-busting American guitarist Bill Frisell, modern accordion innovator Guy Klucevsek. Indian sarod maestro Amiad Ali Khan and indv-rock pioneers REM. Rahim's music delicately combines traditional Iragi magams with contemporary styling and influence. His compositions evoke the experience of exile from his homeland and of new beginnings in his adopted country. His pieces establish new concepts without altering the foundation of the traditional Iragi School of Oud.

West African Music Ensemble

Robert Kpogo, Instructor Dr.Wisdom Agorde, Instructor Tendai Muparutsa, Teaching Assistant

The West African Music Ensemble, studies the polyphonic and polyrhythmic music of West Africa with particular focus on the Music of Ewe people of Ghana, Togo and Benin. This music combines song, dance, and percussion. As each component is crucial to the experience of Ewe music, all members participate as dancers, singers, and drummers. Founded in the fall of 1999 by Michael Frishkopf, the West African Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week as well as occasional special events. The Ensemble is fortunate to own a complete set of authentic West African instruments for use by registered members of the group.

West African Music Ensemble Performers

Chin-Wen Huang Conor Rogan Barry Bilinsky Chunwei Wang Yun Fiona Chen Young-Sin (Jason) Park Adam Niemetz Jillian Fulton

David Addo Michael Aytenfisu Chen (Vincent) Zhi Jacqueline Liang Mengkang (Mike) Wang Kayla Chambers Aprile Hanrath Wen Gao

West African Music Ensemble Dances

Gahu/Agahu was created by the Egun speaking people of Benin. Its popularity spread to the Badagry area of Nigeria where Ewe fishermen encountered it and shared it with their people upon return to Ghana. In the language of the creators, Gahu/Agahu means "airplane"-in reference to an event that occurred during its inaugural performance. As the Gahu/Agahu spread, it has collected song texts in many languages including, Egun, Yoruba, Ewe, French, and English.

Fume Fume is a ritual and spiritual dance of the Ga people of southern Ghana. The costumes and body make up depicts the spiritual possession of the dancers on stage. This sac rate music and has evolve to become part of the social music and dance of today's youth.

Gota was originally a dance for medicine men and women of the ancient kingdom of Dahomey, now Benin, in West Africa. Today, Gota is performed for social entertainment. The synchronized stops and starts of the drums and dancers lend the dance an air of suspense and excitement.

University of Alberta Indian Music Ensemble

Sharmila Mathur, Director/Instructor Regula Qureshi, Instructor Karim Gillani, Instructor

The Indian Music Ensemble studies the rich tradition of classical Indian music through group instruction and performance. Members learn the basics of raga (melody) and tala (rhythm) through instruction in singing, tabla (drums), or sitar (plucked lute). Members of the ensemble have the opportunity to attend many workshops with internationally renowned guest artists. The Indian Music Ensemble is regularly featured in the Centre for Ethnomusicology's "World Music Sampler" and the University of Alberta International Week, as well as occasional special events. Rental instruments are available to registered students. The Indian Music Ensemble is a course available for University credits.

For more information please contact: Sharmila Mathur at sharmila.mathur@ualberta.ca

Indian Music Ensemble Performers

Chen, Zhi
Gillani, Karim
Joshi, Jay
Joshi, Ojas
Ju, Bowei
Karkhanis, Subhash
Keiler, Garry
Mathur, Sharmila
Mehta Kakhanis, Devila
Patel, Harsh Kirtibhai

Qureshi, Regula Rao, Aditya Govindaraju Ravi, Srilata Ryhard, Nathan Michael Sapsuwan, Peewara Shaw, Andrew Cuthbert Singh, Jerrica Sohanpal, Geetanjali Vemullah, Siddu Wylie, Dana Olivia The Middle Eastern and North African Music Ensemble

Directed by Michael Frishokopf

Abinader, Tony Voice

Aizouki, Fadi Oud and Buzuq

Al-Kheder, Amal Voice Ali, Nizar Tabla Azari, Hossein Voice Boutros, Jenny Voice

Brocks, Dion Electric Guitar

Campbell, Ross Violin
Durand, Lorraine Dance
Durand, Gabrielle Dance

El Assaly, Ashraf Oud and Voice

El Atia, Samira Voice
Elzein, Deena Voice
Firth, Lia Dance
Frishkopf, Michael Org
Frizzell, Mary Voice

Fulton, Jillian Voice (Teaching Assistant)

Girard, Isabelle Dance Jorati, Amin Voice Kanjilal, Manikarnika Voice

Kascak, Lauren Violin and Saxophone

Laine, Rhonda
Lott, Jolene
Dance
Mastoras, Ari
Violin
Mattar, Raek (Rick)
Nassar, Usama
Neufeld, Cam
Ouaidouni, Abdelhadi
Dance
Dance
Dance
Dance
Violin
Ouolouni

Piwowarczyk, Magda Percussion and Dance Poorhaydari, Kioumars Tombak, Daf, and Voice

Salama, Marwa Voice Sapsuwan, Peewara Violin Scheelar, Catherine Dance

Schneider, Chris Percussion and Dance

Shaban, Nada Voice Shahidi, Ehsan Voice Shubeita, Mona Voice Skeik, Reem Voice Smith, Katie Dance Sokil, Allison Voice Percussion Steenstrup, Martha Voice Subeh, Ibrahim

Waissi, Hoshyar Daff, Tabla, and Voice

Watt, Justina Trumpet
Wegner, Andreas Bass
Willia Dana Guitar Of

Wylie, Dana Guitar, Oud

Yousefzadeh, Mahtab Voice Youssef, Nermeen Voice

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The Department of Music Masterclass Series presents

A Trumpet Masterclass with Allen Vizzutti

Monday, April 16, 1-3pm in Convocation Hall, Old Arts Building

Free and open to the public

The Department of Music presents

The Undergraduate Composers Concert

Featuring The Contempo New Music Ensemble

Tuesday, April 17 at 6 pm in Convocation Hall, Old Arts Building

Admission by donation

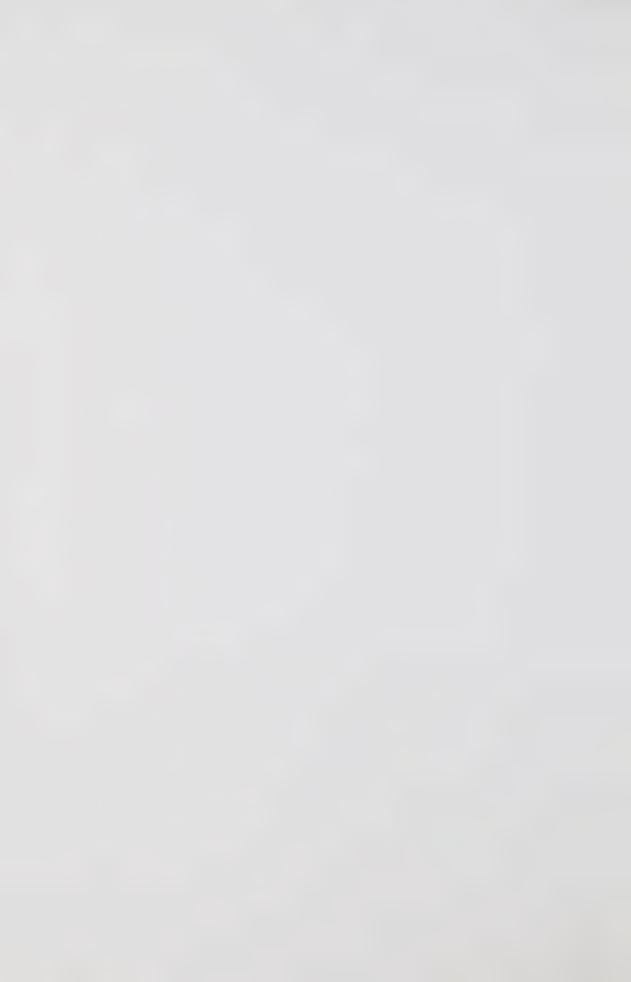
Thank you for supporting the Department of Music. Word of mouth is our strongest form of publicity. If you enjoyed tonight's performance, please share your experience with others!



A Celebration of Winds and Voices

The U of A Concert Choir, Rob Curtis, director
The U of A Madrigal Singers, Len Ratzlaff, director
The U of A Symphonic Wind Ensemble, Dennis Prime, director
Tuesday, April 3, 2012 at 8 pm

Francis Winspear Centre for the Arts



Programme

CONCERT CHOIR

An den Wassern zu Babel

Heinrich Schütz

(1585 - 1672)

Tammy-Jo Mortensen, continuo

Sicut cervus / Sitivit anima mea

Giovanni Palestrina

(ca. 1525 - 1594)

Anna Chen, conductor

Die Beredsamkeit

Franz Joseph Haydn

(1732 - 1809)

Tammy-Jo Mortensen, piano

Ecco mormorar l'onde (Madrigale, Book II)

Claudio Monteverdi

(1547 - 1643)

In Beauty May I Walk

Jonathan Dove

(b. 1959)

MADRIGAL SINGERS

I Was Glad

Henry Purcell

(1659-1695)

Tabula Rasa

Don MacDonald

(b. 1966)

Luci serene (Madrigale, Book IV)

Claudio Monteverdi

(1567-1643)

A Boy and a Girl

Eric Whitacre

(b. 1970)

Feller from Fortune

Harry Somers

(1925-1999)

Abra Whitney-Forman, conductor

Amazing Grace

Eriks Esenvalds

(b. 1977)

Ev'ry Time I Feel the Spirit

arr. William Dawson

(1899-1990)

Intermission

Programme (con't)

SYMPHONIC WIND ENSEMBLE

Puszta: Four Gipsydances (1987)

Jan Van der Roost

(b. 1956)

I: Andante Moderato/Allegro

II: Tranquillo
III: Allegro Molto
IV: Dolce/Presto

Divertimento for Band, op. 42 (1950)

Vincent Persichetti

(1915-1987)

I: Prelude
II: Song
III: Dance
IV: Burlesque
V: Soliloquy
VI: March

Dan Kindopp, conductor

Prelude, Fugue, and Riffs (1949)

Leonard Bernstein

(1918-1990)

I: Prelude
II: Fugue
III: Riffs

SYMPHONIC WIND ENSEMBLE with THE CONCERT CHOIR and THE MADRIGAL SINGERS

Begräbnisgesang, op. 13 (1858)

Johannes Brahms

(1833-1897)

Rob Curtis, conductor

A Song of Moses (1997)

David R. Holsinger

(b. 1945)

I: Listen O Heavens, I Will Speak!

II: I Will Proclaim the Name of the Lord!
III: The Lord`s Portion is His People

IV: See Now That I, Myself, Am He!

Dennis Prime, conductor

University of Alberta Concert Choir Personnel List

Tenor
Otaviano De Morais
Peter Jones
Mike Liu
Daniel Radersma
Gloria Wan
Vincent Zheng

Bass
Barry Bilinsky
Ross Bishop
Vincent Chen
Daniel Deckner
Derek Fehr
Sidney M'sahel
Dylan Reap
Krystian Sekowski

Director Rob Curtis

Soprano
Maggie Aiken
Bailey Cameron
Aly Carrigan
Riley Crockett
Natasha Fung
Liz Garay
Holly Kroeker
Ann Koshy
Mildred Lau
Sarah Paul
Lauren Rudat
Kevyn Stokes
Alyssa Tungul
Katrina Townsend

Alto Hillary Bennett Erica Cawagas Anna Chen Ellen Clark Chelsea Doi Amelia Gillese Evann Goltz Sandra Kim Ashley Kwak Tashianna Langley Jennifer Lee Kayla MacDonald Carmen Nieuwenhuis Rebecca Parsons Lauren Trelford

Founded in 1970, the University of Alberta Concert Choir is a large ensemble of approximately 50 singers, many of whom are in their first or second year of post-secondary education. Membership in the choir is open to students across campus through auditions held at the beginning of each year. Singers come from such diverse disciplines as business, science, law, education and the arts, as well as from within the Department of Music itself.

A wide variety of sacred and secular choral masterpieces are studied each year, ranging from motets, part songs and spirituals, to large works with orchestra. The University of Alberta Concert Choir has appeared with the Edmonton Symphony Orchestra, has performed at the Alberta Music Conference, has been heard on national broadcast of the CBC, and has been regular national semi-finalists in the CBC Amateur Choir Competition. In 2011, the choir was the runner-up in the Mixed-Voice Collegiate Choirs category of the National Competition for Canadian Amateur Choirs. Concert Choir has also undertaken a number of tours in its 42-year history, to such destinations in Europe, China, the United States, throughout Canada, and most recently to Iceland.

University of Alberta Madrigal Singers Personnel List

Director

Leonard Ratzlaff

Soprano

Amica Beulshausen Anna Chen Isabel Davis Rachel Grahn Alison Norris Olivia Ostrom Sylvia Romanowska Katrina Smith Andrea Vogel **Tenor**

James Frobb
Raimundo Gonzales
Mark Keeler
Savio Nguyen
Gloria Wan
Anthony Wynne

Bass

Rob Curtis
Daniel Deckner
Kurt Illerbrun
Damon MacLeod
Adam Robertson
Adam Sartore

Alto

Jane Berry Silken Conradi Rosie Kilgannon Norah Lumax Tammy-Jo Mortensen Abra Whitney-Forman

The University of Alberta Madrigal Singers, conducted since 1982 by Leonard Ratzlaff, are regarded as one of Canada's finest university choirs, with successes both in the CBC national Competition for Amateur Choirs and in several international competitions in Germany and Ireland. The Madrigal Singers have performed on invitation at the American Choral Directors National Convention in Los Angeles in 2005, and at Podium 2010, the biennial conference of the Association of Canadian Choral Communities in Saskatoon. The have also participated in 3 University Voices projects, sponsored by Soundstreams Canada in Toronto and featuring Canada's finest university chamber choirs. They have recorded five CDs, two of which (Balulalow, The Passing of the Year) received the Association of Canadian Choral Conductors national choral award for best recording of the year. Comprised of students from the Department of Music as well as the broader student body, the Madrigal Singers have been regular guests of the Edmonton Symphony as well as the Alberta Baroque Ensemble. The CBC has also recorded them frequently for national and regional broadcast. This season the Madrigal Singers were guests of the Edmonton Symphony (Handel's Messiah) and Pro Coro Canada (Good Friday concert).

Conductor Leonard Ratzlaff is professor of choral music at the University of Alberta, where he co-supervises the largest graduate program in choral conducting in the country. He holds several honours, including the Order of Canada, the Alberta Order of Excellence, and Fellow of the Royal Society of Canada.

University of Alberta Symphonic Wind Ensemble Personnel List

Director

Dennis Prime

Flute

Lara Hyde Philippe de Montigny Jessica McMillan Jessica Milanowski Jessica Rogers

Oboe

Noëlle Byer Stephanie Wong

Bassoon

Matt Nickel Emily Tam

Clarinet

James Bures
Joshua Iverson
Alison Muscat
Daniela Pagliuso
Rachel Soong
Jacob Struzik
Andrea Tarnawsky

Bass Clarinet Megan Wruk

Saxophone

Kayla Chambers Gavin Goodwin Justin Massey Emily Schultz Dominique Shulhan Eric Toombs

Trumpet

Ian Kerr
Mackenzie May
Matthew Parsons
Dylan Reap
Sarah Roberts
Glenn Skelton
Christopher Young

Horn

Michael Clark Emily Filice Molly McCallister Zach Vogel **Trombone**

Lynn Atkin Kiera Harman Timothy Lenk

Euphonium

Robert Johnson Kat Schafers

Tuba

Michael Gust Sidney M'Sahel

Percussion

Conrad Auch Allison MacIvor Stephen Stone

Piano

Keat Machtemes

Double Bass Jan Urke

The Symphonic Wind Ensemble is a group of 50 of the university's most qualified musicians, directed by Dennis Prime. The Symphonic Wind Ensemble performs the most serious and challenging wind band music available. With essentially one player to a part, the repertoire is largely music that was originally conceived for the wind band. Recognized in national festivals and internationally, the Symphonic Wind Ensemble performs four concerts a year and several performances away from the campus and for special events. In addition, they hold an annual Concerto Competition, offering students the opportunity to perform a solo concerto with the Wind Ensemble.

The Symphonic Wind Ensemble also hosts the Alberta High School Honour Band each spring, inviting students from across the province to come to campus to work with members of the Wind Ensemble as well as our applied instrumental faculty. In Spring 2008, the Symphonic Wind Ensemble recorded their first CD – Reminiscence.

Johannes Brahms (May 7, 1833 – April 3, 1897): The most recent of "The Three B's" of German music, Brahms would likely have been honoured to be included in the linage that included Bach and Beethoven. Often this linkage is used to establish Brahms as the neo-classicist and traditionalist, and ignores the progressive nature of Brahms's writing.

Much is made of the influence Robert and Clara Schumann had on the young Brahms, whom Robert famously championed as a near messiah of German music, despite the 20-year old having yet to pen a major work. Aware of expectations this declaration brought, Brahms sought the assistance of another friend, violinist Joseph Joachim, to develop his understanding of counterpoint. Brahms and Joachim would exchange examples of their counterpoint studies and critique one another.

In short order the one-sided nature of this exchange became apparent. Joachim would often pay the agreed upon "fine" to Brahms rather than present a new submission, which Brahms would use to purchase more examples of Bach's works for study. In due course, Brahms would become recognized for his exceptional contrapuntal writing and mastery of developing variations, largely as a consequence of this early study of Bach.

Beethoven was similarly studied by Brahms, and there are many parallels in their musical output. Like Beethoven, and in contrast to others like Haydn and Mozart, Brahms composed relatively few symphonies and other works for large ensemble. While they may be better recognized for their larger scale works, it is the smaller, more intimate works that reveal the personal natures of both. Brahms's *First Symphony* bears many elements of Beethoven's works, which Brahms never denied, and was referred to by several of the press of the day as Beethoven's *Tenth*.

Though much is made of the connections between the three, Brahms's work is clearly a development rather than imitation of the earlier masters. Fully exploring the paths set out for him by these two guides, Brahms set out to create his own new paths. Through his exploration of more remote harmonies and his use of irregular rhythm and phrase, Brahms established his unique voice grounded in tradition but undeniably progressive.

Begräbnisgesang, op. 13: Composed in 1858, this early work for Choir and wind orchestra can most likely be attributed to the passing of Robert Schumann. Literally "Burial Song," the choice of winds to accompany the chorus in this piece is both practical and inspired. By using wind instruments and drums alone, outdoor performances at a graveside would be practical. Choosing to omit not only strings, but also flute and trumpet from the accompaniment, Brahms embraces the darker timbres of the oboe, bassoon, clarinet and horn. The text, by 16th century writer Michael Weisse, is reminiscent of Lutheran liturgy, but in a typically Brahms fashion, closes with a message to the living rather than a promise for a return of the departed.

The piece begins and ends in C minor, but visits C major in the middle section. In this way, it is reminiscent of Bach's Cantatas, the study of which lead to the exchange of counterpoint exercises with Joachim. Throughout, Brahms makes use of strong rhythm figures as he forces a new meter on the original text. The piece closes on a final major chord, both a sign of hopefulness and a hat tip to traditional practices.

David R. Holsinger (b. Dec. 26, 1945): American composer David R. Holsinger is a rarity in contemporary music. Well known for his band compositions, he spent a large portion of his career as the composer in residence to the Shady Grove Church in Grand Prairie, TX. As such he is one of the few contemporary composers to have written highly successful works for both the secular and religious veins. In 1999, Holsinger joined the faculty at Lee University in Cleveland, TN, where he teaches advanced instrumental conducting and composition.

Holsinger's compositions include his Easter Symphony, commissioned by the Gustavus Band in 1995 and the USAF Tactical Air Command Band commission To Tame the Perilous Skies. Primarily known as a composer for band, he also has written for choir, orchestra, and combinations thereof. Many of his compositions feature two of his greatest influences; his strong faith and the Texas history and landscapes that have surrounded him much of his life.

The Song of Moses: In this four movement work, Holsinger creates a modern setting for the biblical Song of Moses. In it, the poet relates the promises of God to the Hebrew people, promising them that their faithfulness will be rewarded and that He will lead them to greater things.

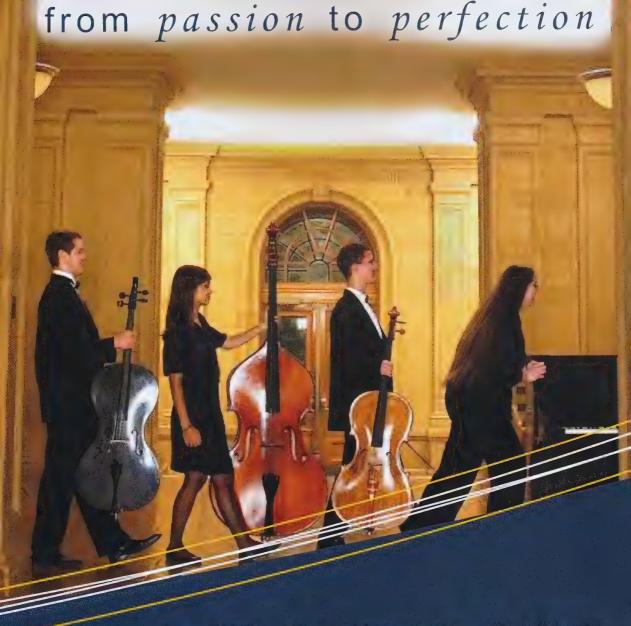
The opening of the piece is in a shifting meter, energized and rhythmically charged. Following a brief introduction, the choir enters, a call to the assembled to hear the inspired word. Following this call to attention is a celebratory passage in which Holsinger mixes jazz and contemporary styles between the band and choir. The high energy eventually gives way to a quiet, introspective mood as the movement draws to a close. This momentary pause gives way to a percussion feature that marks the start of movement 2. The high energy, rhythmically driven movement drives steadily to its own conclusion. A sudden shift in mood and focus signals the beginning of the third movement. Quiet intensity reigns as the band and choir relate the faithfulness of the Lord. The intensity builds, giving way to a strident march that fades in the distance. The closing movement is a relentless, pulsing celebration of the greatness promised to be revealed to the faithful. The piece draws to a close with a final call to rejoice for the wonders experienced by the Israelites.

~Program Notes by Dan Kindopp

DEPARTMENT OF MUSIC UPCOMING EVENTS

Pro Coro with guests the University of Alberta Madrigal Singers
Leonard Ratzlaff, conductor
Good Friday, April 6, 7:30 pm
Francis Winspear Centre for Music
Tickets available at the Winspear box office.

Thank you for supporting the Department of Music. Word of mouth is our strongest form of publicity. If you enjoyed tonight's performance, please share your experience with others!



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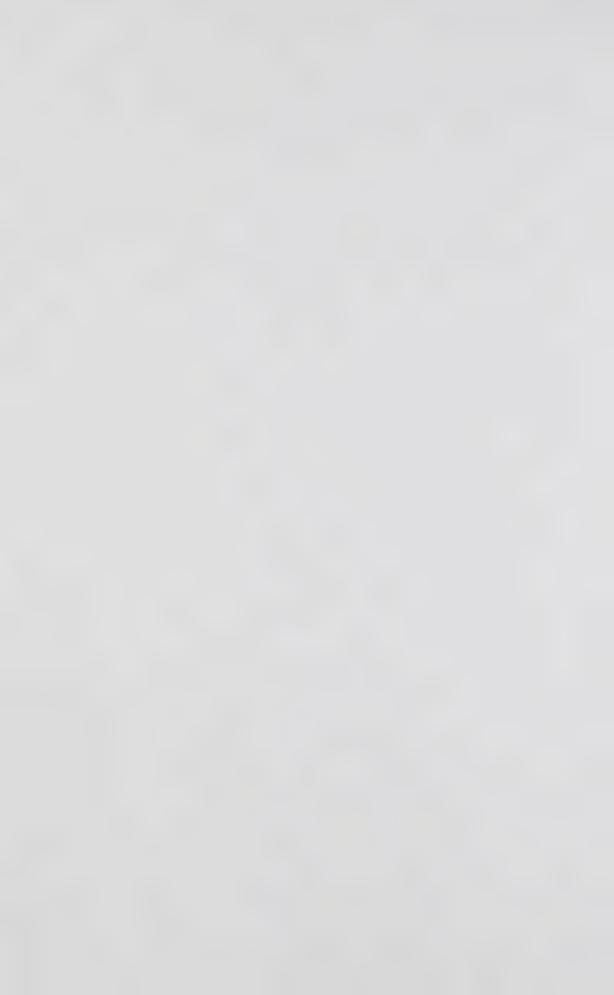
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Undergraduate Composers Concert April 17, 6pm in Convocation Hall, Old Arts Dr Andriy Talpash, Director



Undergraduate Composers Concert

Dr Andriy Talpash, director

Party in the Jungle

Carlos Castillo

Search & Seizure

Simeon Blimke

Eric Toombs, alto saxophone Emily Schultz, tenor saxophone Matthew Parsons, trumpet John Kwisses, percussion

Confused Studies for double bass and electronics

Ryan Hemphill

Josh McHan, double bass

Normandy

jordan gagné

This Morning

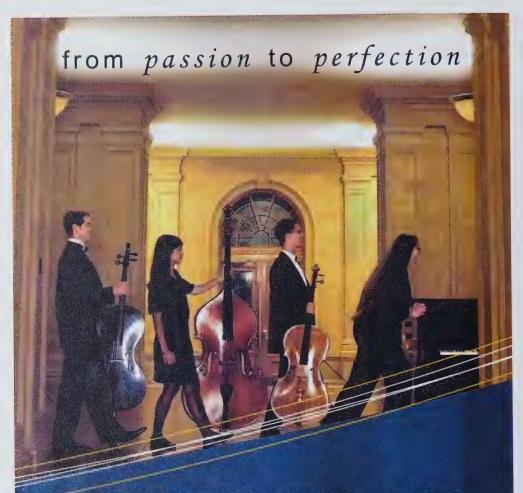
Ryan Yusep

Justin Massey, soprano saxophone Rachel Soong, clarinet Matt Nickel, bassoon Zach Vogel, horn

Annunciation

Tom Merklinger

Justin Massey, soprano saxophone
Marie Krejcar, violin
Josh McHan, double bass
Allyson McIver, John Kwisses, percussion



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Mark Wilkinson

BARITONE

Leanne Regehr

PIANO

Sarah Schaub SOPRANO Keisha Hollman VIOLIN Arlan Vriens VIOLIN Julia Hui VIOLA Kathleen de Caen CELLO



Fing address at Neception to follow

Saturday, May 26, 2012 Convocation Hall University of Alberta 8 pm

famous and famously forgotten composers

the shakespeare etter:

Mozart Mendelssohn Lysenko Coulthard Finzi Thomas



THE SHAKESPEARE EFFECT: FAMOUS AND FAMOUSLY FORGOTTEN COMPOSERS

MARK LESLIE WILKINSON baritone LEANNE REGEHR piano

WOLFGANG AMADEUS MOZART (1756-1791)

Mentre ti lascio, K. 513

FELIX MENDELSSOHN (1809-1847)

Sechs Duette, op. 63

Ich wollt, meine Lieb' ergösse

Abschiedslied der Zugvögel

Gruß

Herbstlied

Volkslied

Maiglöckchen und die Blümelein

SARAH SCHAUB soprano

MYKOLA LYSENKO (1842-1912)

Selections from A Poet's Love

Коли настав чудовий май

Чого так поблідли троянди ясні

Не жаль мені

У сні я плакав

Любов

Місяцю-князю!

INTERMISSION

JEAN COULTHARD (1908-2000)

Two night songs

The nightingale near the house

Tarantella

KEISHA HOLLMAN violin ARLAN VRIENS violin
JULIA HUI viola KATHLEEN DE CAEN cello

GERALD FINZI (1901-1956)

Let us Garlands bring, op. 18

Come away, come away, death

Who is Sylvia?

Fear no more the heat o' the sun

O mistress mine

It was a lover and his lass

AMBROISE THOMAS (1811-1896)

"O vin, dissipe la tristesse" from Hamlet

The Wigmore Hall International Song Competition states in its mandate that it "celebrates the Shakespearean stature of Schubert in the genre" ('genre' refers to the art songs found in vocal recitals). Reading this statement inspired the genesis of tonight's recital. I sought to create a program that explored the ramifications of having a canonical approach to how we perform, teach, and impart classical music to both our audiences and our next generation of musicians.

Canons exist in all art forms. Walt Whitman and Emily Dickinson are examples of Shakespearean figures in poetry; Pablo Picasso and Claude Monet are household names in visual art. Country music, even, has its own canon when one considers such names as Johnny Cash and Dolly Parton. My interest in the classical music canon does not lie in disputing the recognition of excellence in one's field (Schubert was, truly, one heck of a composer). I seek, instead, to explore this Shakespearean pedestal that has left so many composers and/or compositions unknown to both the general public and classical musicians.

Bach. Mozart. Beethoven. No matter how musical you are, you have heard of these three immortal composers. Some of you remember that Bach came to call, that Mozart had a magnificent voyage, and that Beethoven lived upstairs. You may even remember when Vivaldi had a ring of mystery and when Tchaikovsky discovered America. Few can deny the household status of certain composers, no matter one's interest in classical music.

"Oh, that's the British Airways commercial song!" has become the token response to Léo Delibes' "Flower Duet" from *Lakmé*. Rossini's beloved *Il barbiere di Swiglia* makes more sense to John/Jane Doe as *The Rabbit of Seville* from the famous Bugs Bunny cartoon. I recently came across a disc that was a compilation of famous pieces in the classical music repertory that the average person might not realize s/he knows upon seeing the titles. If tonight is your first taste of classical music, I urge you to do a You'l ube search for the aforementioned duet and Rossini's "William Tell Overture" before deciding that you know nothing about classical music.

Although most classically trained singers know "Nessun dorma" from Puccini's *Turandot* more intimately than "the music those ice dancers skated to last night," we can be guilty of learning and performing the Classical Top 40. Our conservatory voice programs emphasize a heavy dose of "The Boys" (see paragraph 3). Learning the classics is important, but I came up with the concept for this recital when I discovered the extent to which our focus on the classics has left so many songs unknown. This is what I call the "Shakespeare Effect."

Although I could never change the pedestal on which we place the great composers in a single master's recital, I hope to shed a light on some of the forgotten songs whose status in the repertory has suffered due to it. Leanne and I look forward to sharing these songs with you. Thank you for joining us!

NOTES & TRANSLATIONS

NAME: Wolfgang Amadeus Mozart

FAMOUS OR FORGOTTEN: Really, really, really famous

MENTRE TI LASCIO

Anon.

Mentre ti lascio, oh figlia, In sen mi trema il core. Ahi! che partenza amara! Provo nel mio dolore Le smanie ed il terror. Parto. Tu piangi? Oh Dio! Ti chiedo un sol momento. Figlia, ti lascio! oh Dio! Che fier tormento! Ah! mi spezza il cor! Trans. Wilkinson

As I leave you, oh daughter,
My heart trembles in my chest.
Ah! What bitter parting!
I feel in my pain
The ragings and the terror.
I am leaving. You are crying? Oh God!
I beg of you a single moment.
Daughter, I am leaving you! Oh God!
What cruel torment!
Ah! My heart breaks!

NAME: Felix Mendelssohn

FAMOUS OR FORGOTTEN: Quite famous, but not as a song composer

SIX DUETS

I. Ich wollt, meine Lieb' ergösse sich

Heinrich Heine

Ich wollt, meine Lieb' ergösse Sich all in ein einzig Wort, Das gäb ich den luft'gen Winden, Die trügen es lustig fort.

Sie tragen zu dir, Geliebte, Das lieb-erfüllte Wort; Du hörst es zu jeder Stunde, Du hörst es an jedem Ort.

Und hast du zum nächtlichen Schlummer Geschlossen die Augen kaum, So wird mein Bild dich verfolgen Bis in den tiefstem Traum.

II. Abschiedslied der Zugvögel

Hoffmann von Fallersleben

Wie war so schön doch Wald und Feld! Wie ist so traurig jetzt die Welt! Hin ist die schöne Sommerzeit, Und nach der Freude kam das Leid. Trans. Goldthorpe / Stein

I wish my love would flow Into a single word, Which I'd give to the airy winds, Who would carry it merrily along.

They would carry it to you, my love, The love-filled word; You hear it always, You hear it everywhere.

And have you to night-time slumbers,
Scarcely closed your eyes,
My image will follow you,
Into your deepest dream.

Trans. Goldthorpe / Stein

How lovely were the woods and fields! How sad the world is now! The beautiful summertime is gone, And after joy came sorrow. Wir wußten nichts von Ungemach, Wir saßen unterm Laubesdach Vergnügt und froh beim Sonnenschein, Und sangen in die Welt hinein.

Wir armen Vöglein trauern sehr: Wir haben keine Heimat mehr, Wir müssen jetzt von hinnen fliehn Und in die weite Fremde ziehn.

III. Gruß

Josef von Eichendorff

Wohin ich geh' und schaue, In Feld und Wald und Tal, Vom Hügel hinauf die Aue; Vom Berg aufwärts weit ins Blaue, Grüß ich dich tausendmal.

In meinem Garten find' ich Viel' Blumen schön und fein, Viel' Kränze wohl draus wind' ich Und tausend Gedanken bind' ich Und Grüße mit darein.

Dir darf ich keinen reichen, Du bist zu hoch und schön, Die müssen zu bald verbleichen, Die Liebe ohne Gleichen Bleibt ewig im Herzen stehn.

IV. Herbstlied

Karl Klingemann

Ach, wie so bald verhallet der Reigen, Wandelt sich Frühling in Winterzeit! Ach, wie so bald in trauerndes Schweigen Wandelt sich alle der Fröhlichkeit!

Bald sind die letzten Klänge verflogen! Bald sind die letzten Sänger gezogen! Bald ist das letzte Grün dahin! Alle sie wollen heimwärts ziehn!

Ach, wie so bald verhallet der Reigen, Wandelt sich Lust in sehnendes Leid.

Wart ihr ein Traum, ihr Liebesgedanken? Süß wie der Lenz und schnell verweht? Eines, nur eines will nimmer wanken: Es ist das Sehnen, das nimmer vergeht. We knew nothing of pain, We sat under the leafy canopy Content and joyful in the sunshine, And sang out into the world.

We poor birds mourn so, We no longer have a home, We must now flee from here, Into the wide unknown.

Trans. Jakob Kellner

Wherever I go and look, In field and forest and plain, Down the hill to the mead; Up the hill to the wide blue sky, I greet you a thousand times.

In my garden I find Many flowers, pretty and nice, Many garlands I bind from them And a thousand thoughts And greetings I weave into them.

To you I must not give one, You are too noble and fair; They all have to fade, Only unequalled love Stays in the heart forever.

Trans. Goldthorpe / Stein

Oh, how soon the cycle ends, Spring turns into wintertime! Oh, how soon into grieving silence Changes all happiness!

The last sounds soon fade! The last songbirds are soon flown! The last green is soon gone! They all want to return home!

Oh, how soon the cycle ends, Merriness turns to longing sorrow.

Were you a dream, you thoughts of love?
Sweet as spring and fast disappearing?
Only one thing will never wane:
The longing that never goes.

V. Volkslied

Trans. Ferdinand Freiligrath

O Säh ich auf der Heide dort Im Sturme dich, im Sturme dich! Mit meinem Mantel vor dem Sturm Beschütz ich dich, beschütz ich dich!

Und kommt mit seinem Sturme je Dir Unglück nah, dir Unglück nah, Dann wär dies Herz dein Zufluchtsort, Gern teilt ich's ja, gern teilt ich's ja.

O wär ich in der Wüste, die So braun und dürr, so braun und dürr, Zum Paradiese würde sie, Wärst du bei mir, wärst du bei mir.

Und wär ein König ich, und wär Die Erde mein, die Erde mein, Du wärst in meiner Krone doch Der schönste Stein, der schönste Stein!

VI. Maiglöckchen und die Blümelein

Hoffmann von Fallersleben

Maiglöckchen läutet in dem Tal, Das klingt so hell und fein; So kommt zum Reigen allzumal, Ihr lieben Blümelein! Die Blümchen blau und gelb und weiß, Die kommen all herbei, Vergißmeinnicht und Ehrenpreis Und Veilchen sind dabei.

Maiglöckchen spielt zum Tanz im Nu Und Alle tanzen dann; Der Mond sieht ihnen freundlich zu, Hat seine Freude dran.

Den Junker Reif verdroß das sehr, Er kommt ins Tal hinein; Maiglöckchen spielt zum Tanz nicht mehr, Fort sind die Blümelein.

Doch kaum der Reif das Tal verläßt,
Da rufet wieder schnell
Maiglöckchen zu den Frühlingsfest
Und läutet doppelt hell.
Nun hält's auch mich nicht mehr zu
Haus,
Maiglöckchen ruft auch mich:
Die Blümchen geh'n zum Tanz hinaus,
Zum Tanze geh' auch ich.

Robert Burns

O wert thou in the cauld blast On yonder lea, My plaidie to the angry airt, I'd shelter thee:

Or did misfortune's bitter storms Around thee blaw, Thy shield should be my bosom To share it a'; to share it a'.

Or were I in the wildest waste, Sae black and bare, The desert were a paradise If thou wert there.

Or were I monarch of the globe, Wi' thee to reign, The brightest jewel in my crown Wad be my Queen, wad be my Queen.

Trans. Goldthorpe / Stein

The lily rings in the valley
It sings so bright and delicate;
Come now to the ring,
You dear little flowers!
The little flowers, blue, yellow, white,
They all gather round,
Forget-me-nots and speedwells
And violets join in.

In a trice, the lily begins to play And they all dance; The moon looks on happily, Enjoying it all.

Jack frost is very annoyed, He arrives in the valley; The lily plays no longer, The little flowers are gone.

But scarcely has the frost left the valley The lily quickly calls
The flowers back to the spring festival,
Ringing twice as brightly.
Now I can neither stay at
home,
The lily-of-the-valley calls me;
The flowers are going to the dance
And I go too!

NAME: Mykola Lysenko

FAMOUS OR FORGOTTEN: Forgotten

SELECTIONS FROM "A POET'S LOVE"

I. Koly nastav

Lesia Ukrainka after Heine Heine

Koly nastav chudovyj maj, Sadochkiv rozvyvannja, Todi u serden'ku mojim Prokynulos' kokhannja. Koly nastav chudovyj maj I ptashok shchebetannja, Todi ja mylij rozkazab Moju zhurbu j kokhannja!

II. Choho tak poblidly trojandy jasni

Ukrainka / Heine

Choho tak poblidly trojandy jasni, Skazhy, moja ljuba, meni? Choho u zelenij travi zapashnij Blakytni fijalky sumni?

Choho zhajvoronok tak sumno spiva Ta zhalibno v nebi jasnim? Choho tak pakhne tak zapashnaja trava, Nemov pohrebovyj toj dym?

Choho navit' sontse ne hrije mene, A prykro tak svityt' na dil? Choho na zemli vse smutne i strashne, Mov sumneje pole mohyl?

Choho meni tjazhko, vmyraju nemov? Skazhy, moje shchastja jasne! O myla, kokhanaja ljubko, promov, Choho pokydajesh mene!

IV. Ne zhal' meni

Ukrainka / Heine

Ne zhal' meni,
Khaj sertse rozibje Zahublena ljybov!
Khoch promin' bje kruh tebe z
Samotsvitiv... Ne zhalkuju,
Ja bachu tvoho sertsja nich tjazhkuju.
Davno tse znaju. Bachyv ja vvi sni:
V tim sertsi nich, ne promeni jasni;
Te serden'ko hryze zmija strashenna!
Ja bachyv, ljubaja, shcho ty nuzhdenna

Trans. Hal Draper

In May, the magic month of May, When all the buds were springing, Into my hear the burning Bright arrow of love came winging. In May, the magic month of May, 12 When all the birds were singing, I told her of my yearning, My longing and heart-wringing.

Trans. Hal Draper

Then why are all the roses so pale, Oh speak, my love, oh why? Then why, in a green and verdant vale, Do the violets mutely sigh?

Then why does even the lark in air Sing a song of gloom? Why hangs above the fragrant balsams, The odour of the tomb?

Why has the sun no more today The glory that once it gave? Why is the earth so gaunt and gray And lonely as a grave?

And why am I so pale and so bleak? Oh tell me, my love, my own! Tell me, my darling, my sweetheart, Why did you leave me alone?

Trans. Hal Draper

I'll not complain, yet my heart breaks, O love lost evermore, I'll not complain. Although you glow with jewelled art No glow lights up your heart's night.

I've known it. I saw you in a dream; I saw your heart: the gleamless night. Upon your heart I saw the serpent feed; I saw, my love, how wretched you are.

XIII. U sni ja plavkav

Maksym Slavinsky / Heine

U sni ja plakav, Snylos', shcho ty vtruni... Prokynuvs' ja, I sl'ozy zmojikh ochej tekly...

U sni ja plakav, Snylos', shcho ja odyn zostavs'... Prokynuvs' ja, I dovho hirkymy umyvavs'!

U sni ja plakav, Snylos', shcho jdosi ty moja... Prokynusja, Ldosi chohos' to plachu ja...

XX. Ljubov

Oleksander Oles

O, ne dyvujs', shcho nich taka blakytna, Shcho vyjdesh ty, te znala nich otsja, I cherez te vona taka pryvitna, Taka jasna, i nizhna bez kintsja.

O, ne dyvujs', shcho pokhoshchi navkolo Shcho, mov zomlili, dyvljut'sja kvitky, Tsja nich tvoje kvitchaje nymy cholo Lz nykh tobi odnij plete vinky.

O, ne dyvyjs', shcho bezlich zir na nebi, Shcho tak prozora sribna mla, Tsja jasna nich vdyralasja dlja tebe I sriblo tse dlja tebe rozlyla.

XXX. Misjatsju-knjazju!

Ivan Franko

Misjatsju-knjazju! Nichkoju temnoju Tykho plyvesh ty Stezhkoj tajemnoju. Nizhno khljupochet'sja Vozdushne more, Tak v nim I khochet'sja Zmyt' zsertsja hore.

Misjatsju-knjazju! Ty charivnychen'ku! Smutok na tvojomu Jasnomu lychen'ku. Iz nebozvizdnoji

Trans. Hal Draper

I wept as I lay dreaming, I dreamed you lay in the tomb. I woke, and still the teardrops Rolled down my cheeks in the gloom.

I wept as I lay dreaming, I dreamed you'd forsaken me. I woke, and kept on weeping Still long and bitterly.

I wept as I lay dreaming, I dreamed you still were kind. I woke, and still the teardrops Streamed down unconfined.

Trans. Tarnawsky / Pasicznyk

Be not surprised that the night is bright. This night, it knew you would appear, And that is why it is so welcoming, So bright and tender to the very end.

Be not surprised by fragrances around Nor by the gaze of flowers in a swoon. For you only this night weaves a wreath To ring blooms with your forehead.

Be not surprised by endless stars above, By the transparency of the silvery veil, For you this night has dressed itself And for you it pours forth this silver.

Trans. Tarnawsky / Pasicznyk

Princely moon,
Through gloomy night,
You calmly sail
A secret path.
The wind-swept sea
Splashes tenderly,
Can it wash away
The heart's grief?

Princely moon,
You enchanter!
There's sorrow on
Your shining face.
From your tranquil path

Stezhky pohidnoji Vazhko hljadyť tobi V more bezdonne, V ljuds'kosti bidnoji Hore bezsonne.

Misjatsju-knjazju! V pit'mi budushchoho, Znat', ty shukajesh Zillja tsiljushchoho, Zillja, shcho lysh tsvite Z-za rajs'kykh mezh... Okh, I koly zh ty te Zillja znaj desh In the starry heavens You cannot see Into the watery abyss, Into the depths Of sleepless misery.

Princely moon,
In the obscurity of the future
You are searching, I know,
For the healing herb
The herb that flowers
Only beyond the gates
Of paradise
Oh, when will you find it?

NAME: Jean Coulthard

FAMOUS OR FORGOTTEN: Canadian + woman = unfairly forgotten

TWO SONGS FOR BARITONE

I. The nightingale near the house

Harold Monro

Here is the soundless cypress on the lawn: It listens, listens. Taller trees beyond Listen. The moon at the unruffled pond Stares. And you sing, you sing.

That star-enchanted song falls through the air From lawn to lawn down terraces of sound, Darts in white arrows on the shadowed ground; And all the night you sing.

My dreams are flowers to which you are a bee As all night long I listen, and my brain Receives your song; then loses it again In moonlight on the lawn.

Now is your voice a marble high and white, Then like a mist on fields of paradise, Now is a raging fire, then is like ice, Then breaks, and it is dawn.

II. Tarantella

Hilaire Belloc

Do you remember an Inn, Miranda?
Do you remember an Inn?
And the tedding
and the spreading
Of the straw for a bedding,
And the fleas
that tease
in the Highly Pyrenees,
And the wine that tasted of the tar?
And the cheers and the jeers,
of the young muleteers
(Under the vine of the dark verandah)...

Do you remember an Inn, Miranda?
Do you remember an Inn?
And the hammer at the doors and the Din?
And the Hip! Hop! Hap!
Of the clap
Of the hands to the twirl
and the swirl
of the girl
gone chancing,
glancing,
dancing,
Snapping of the clapper to the spin
Out and in
And the Ting Tong Tang
of the guitar!

Do you remember an Inn, Miranda?
Do you remember an Inn?
Never more, Miranda,
Never more.
No sound
In the walls
of the Halls
where falls
the tread of the feet of the dead to the ground,
No sound, no sound:
But the boom
of the waterfall
like Doom.

NAME: Gerald Finzi

FAMOUS OR FORGOTTEN: These songs are more famous than he is

LET US GARLANDS BRING

I. Come away, come away, death

William Shakespeare

Come away, come away, death,
And in sad cypress let me be laid.
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O, prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown.
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown.
A thousand thousand sighs to save,
Lay me, O, where
Sad true lover never find my grave,
To weep there!

II. Who is Sylvia?

William Shakespeare

Who is Silvia? what is she,
 That all our swains commend her?
Holy, fair, and wise is she;
 The heaven such grace did lend her,
That she might admired be.

Is she kind as she is fair?
For beauty lives with kindness.
Love doth to her eyes repair,
To help him of his blindness,
And, being helped, inhabits there.

Then to Silvia let us sing,
That Silvia is excelling;
She excels each mortal thing
Upon the dull earth dwelling:
To her let us garlands bring.

III. Fear no more the heat o' the sun

William Shakespeare

Fear no more the heat o' the sun, Nor the furious winter's rages; Thou thy worldly task hast done, Home art gone, and ta'en thy wages: Golden lads and girls all must, As chimney-sweepers, come to dust.

Fear no more the frown o' the great;
Thou art past the tyrant's stroke;
Care no more to clothe and eat;
To thee the reed is as the oak:
The Sceptre, Learning, Physic, must
All follow this, and come to dust.

Fear no more the lightning-flash,
Nor the all-dreaded thunder-stone;
Fear not slander, censure rash;
Thou hast finished joy and moan:
All lovers young, all lovers must
Consign to thee, and come to dust.

No exorciser harm thee! Nor no witchcraft charm thee! Ghost unlaid forbear thee! Nothing ill come near thee! Quiet consummation have, And renowned by thy grave!

IV. O mistress mine

William Shakespeare

O Mistress mine where are you roaming?
O stay and hear, your true love's coming,
That can sing both high and low.
Trip no further pretty sweeting.
Journeys end in lovers' meeting,
Every wise man's son doth know.

What is love, 'tis not hereafter,
Present mirth, hath present laughter:
What's to come, is still unsure.
In delay there lies no plenty,
Then come kiss me sweet and twenty:
Youth's a stuff will not endure.

V. It was a lover and his lass

William Shakespeare

It was a lover and his lass,
With a hey, and a ho, and a hey nonino,
That o'er the green cornfield did pass,
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

Between the acres of the rye,
With a hey, and a ho, and a hey nonino,

Those pretty country folks would lie, In springtime, the only pretty ring time, When birds do sing, hey ding a ding, ding; Sweet lovers love the spring.

This carol they began that hour,
With a hey, and a ho, and a hey nonino,
How that a life was but a flower
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

And therefore take the present time,
With a hey, and a ho, and a hey nonino,
For love is crowned with the prime
In springtime, the only pretty ring time,
When birds do sing, hey ding a ding, ding;
Sweet lovers love the spring.

NAME: Ambroise Thomas

FAMOUS OR FORGOTTEN: Not quite famous, but familiar-sounding

HAMLET'S DRINKING SONG

Ô vin, dissipe la tristesse

Jules Barbier / Michel Carré

O vin, dissipe la tristesse Qui pèse sur mon cœur! À moi les rêves de l'ivresse Et le rire moqueur! O liqueur enchanteresse, Verse l'ivresse Et l'oubli dans mon cœur! Douce liqueur! La vie est sombre: Les ans sont courts. De nos beaux jours Dieu sait le nombre. Chacun, hélas! porte ici-bas Sa lourde chaîne— Cruels devois, Longs désespoirs de l'âme humaine! Loin de nous, noirs presages! Les plus sages sont les fous! Ah!

Trans. Martha Gerhart

Oh wine, dispel the sadness That weighs on my heart! Give me the illusions of intoxication And the mocking laughter! Oh enchanting liqueur, Pour intoxication And oblivion into my heart! Sweet liqueur! Life is gloomy; The years are short. Of our happy days God knows the number. Each man, alas, bears here on earth His heavy chain— Cruel duties, Lasting afflictions of the human soul! Away from us, dark forebodings! The wisest ones are the fools! Ah!

ARTISTS

MARK WILKINSON is a master's candidate in vocal performance at the University of Alberta in the studio of mezzo-soprano Elizabeth Turnbull. He is the recipient of the Queen Elizabeth II Scholarship, the Beryl Barns Memorial Graduate Award, the Alberta Baroque Music Society Scholarship, the Government of Alberta Graduate Student Scholarship, and the Johann Strauss Foundation Music Award. He is also a winner of the University of Alberta Concerto Competition, and is a past recipient of the National Excellence Award from the Canada Millennium Scholarship Foundation. A French-speaking native of Ontario, he is an alumnus of l'Université d'Ottawa and the Franz-Schubert-Institut.

Mr. Wilkinson gained early performing experience as an actor and dancer on theatre stages throughout Ontario. Favourite roles include Frank in Mrs. Warren's Profession, Mark in I Love You, You're Perfect, Now Change, and Bob in The Old Maid and the Thief. He is now also active as a baritone soloist, recitalist and chamber musician across Canada. Recent performances include Handel's Israel in Egypt with the Richard Eaton Singers, a recital with Stephen Ralls and Bruce Ubukata, Mozart's Missa brevis in D with the Alberta Baroque and Da Camera Singers, and the role of John Brooke in Jim Betts' Little Women in Ontario.

LEANNE REGEHR is a versatile pianist who has worked in opera, choral, recital and symphonic settings across North America. She received a Master of Music degree from the University of Alberta and explored further studies at the Banff School of Fine Arts, the Universität Mozarteum in Salzburg, and the Aspen Music Festival. Ms. Regehr recently completed her Doctor of Music in Piano Performance from Northwestern University in Evanston, Illinois.

Ms. Regehr participated in the inaugural season of Opera NUOVA in Edmonton in 1999, and has worked as a répétiteuse for Shreveport Opera and Mercury Opera. She was a staff pianist for Sherrill Milnes' VoicExperience Program in Orlando, as well as a Coaching Fellow at the Aspen Music Festival for John Corigliano's *The Ghosts of Versailles*. Since 2008, Ms. Regehr has been a répétiteuse for Edmonton Opera on productions including Verdi's *Otello* and *Rigoletto*, Puccini's *La bohème* and *Tosca*, Mozart's *Die Entführung aus dem Serail*, and Donizett's *La fille du régiment*. She is the Music Director for the University of Alberta's Opera program, and a piano instructor at The King's University College. Ms. Regehr is also the accompanist for the Richard Eaton Singers and is often engaged as a collaborative artist, vocal coach, and adjudicator.

SARAH SCHAUB completed her Bachelor of Music in Vocal Performance at the University of Alberta in 2010. Select credits include Handel's Messiali with the Regina Symphony, Gretel in Humperdinck's Hänsel und Gretel and the title role in Handel's Serse at the University of Alberta, as well as Bach's Cantata 209 and Haydn's Little Organ Mass with the Alberta Baroque. In March, she performed Orff's Carmina Burana and Poulenc's Gloria with the Da Camera Singers. She has performed with the Scona Chamber Singers, Pro Coro Canada, the Madrigal Singers, and the Richard Eaton Singers. She is the Assistant Director of the Archbishop Jordan High School Choirs, the Director of the ABJ Jazz Choir, and Co-Artistic Director of the Strathcona Children's Choirs with Jolaine Kerley. She most recently completed a degree in Education from the University of Alberta.

KEISHA HOLLMAN has been playing the violin avidly for 14 years. She has been instructed by Joan Jewitt and the University of Alberta's resident professor, Guillaume Tardif. She currently has her RCM Grade 10 violin and is working toward achieving her performers ARCT later this coming year. She played in the Edmonton Youth Orchestra, conducted by Michael Massey, for 6 years, and was part of the chamber program implemented by Guillaume Tardif. She then went on to be part of the University of Alberta's Symphony Orchestra, as well as several chamber ensembles, for her first year of university.

ARLAN VRIENS is entering his fourth year in the Bachelor of Music program at the University of Alberta. He performs regularly in solo, chamber, and orchestral settings, and most recently was awarded the 2012 Siludette O'Connor Memorial Scholarship in Violin and first prize in the 2012 Alberta Baroque Ensemble Scholarship Competition. He is also an active advocate of string education – to this end, he maintains a diverse studio of violin students at the Sherwood Park School of Music and Planet Music, and sits as Executive Assistant with the Alberta String Association.

JULIA HUI was born in Edmonton and began her music studies on the piano at the age of five. Since then, Julia has had the opportunity to pursue studies in viola and organ at the University of Alberta, graduating in 2010. She is currently continuing her education at the U of A as a pharmacy student. Julia keeps up with her musical endeavours with voice lessons, as a violist in the University Symphony Orchestra and Kitka String Quartet, and as an accompanist and organist at McDougall United Church.

KATHLEEN DE CAEN graduated, this spring, from the University of Alberta with a Bachelor of Music degree in cello. Her primary instructor was Tanya Prochazka. She has played in many ensembles including trios, quartets, quintets, sextets and orchestras for school and summer music camps across Canada. In 2009-2010 Kathleen was accepted into the National Youth Orchestra of Canada. She has been fortunate enough to perform with the Edmonton Symphony Orchestra on two occasions for children education music series. This fall, Kathleen will be continuing her musical studies at McGill University, pursuing a Master's in cello performance. During her free time Kathleen enjoys running, learning new languages and learning how to cook.

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A ma famille:

For your boundless love and support, *Merci*.

To Beth:

For coming into my life at the perfect time, *Thank you*.

To Leanne:

For putting up with me and being the definition of a true collaborator, *Thank you*.

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For giving so much of your time to help me perform this beautiful music, *Thank you.*

To my colleagues:

For teaching me something new every single day, *Thank you*.

To my committee:

For filling out countless Doodles and supporting my endeavour this evening, Thank you.

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For your love and inexplicably deep acceptance of who I am, *Merci*.

To Róisín:

For not only being my other half but for being my better half, *Thank you.*

To Ed:

For being the bestest buddy in the whole world, *Thank you.*

To Laura:

For being the best roommate and for your help & support tonight, *Thank you.*

To Daria:

For your invaluable help with my Ukrainian, *Thank you*.

To everyone in attendance:

For making this night feel that much more special, *Thank you et merci*.

Master Class

Dr Mayron Tsong University of Maryland

Tuesday February 7, 2012, 4 to 6 pm Convocation Hall, Music Department University of Alberta

Piano Sonata, D.664, in A major Allegro moderato Schubert

Da-Young Yoon

Phantasie, Op.17

Schumann

Mäßig. Durchaus energisch (second movement)

Christina Le Rose

Piano Sonata, D.845, in a minor *Moderato*

Schubert

Somang Lim

Steinway Artist, Mayron Tsong, has been taken by her performances around the globe to almost every state in the continental United States, as well as Canada, Russia, Sweden, Italy, Taiwan, Hong Kong and China. After her solo recital Debut at Carnegie Hall's Weill Recital Hall, Harris Goldsmith of The New York Concert Review praised it as "an enlivening, truly outstanding recital." Fanfare Magazine called her "a genius, pure and simple... perhaps, a wizard."

After the release of her first CD by Centaur Records, rave reviews in American Record Guide and Fanfare Magazine compared her playing to Horowitz, Pollini, Andsnes and Laredo, saying "her technique is dazzling, yet subjugated to a controlling intellect and deeply felt sensitivity that removes her from the category 'virtuoso' by nature of her long-range artistic vision."

Winner of numerous competitions and prizes, Mayron has performed and interviewed for many radio broadcasts, including CBC Radio in Canada, WDAV in North Carolina, WFMT Radio in Chicago, Radio 4 in Hong Kong and NPR's "The State of Things." She has appeared as soloist with orchestras around the world, including the St. Petersburg Chamber Philharmonic (Russia), Symphony North (Houston), Longview Symphony Orchestra (Texas), North Carolina Symphony, Red Deer Symphony Orchestra (Canada), and Lethbridge Symphony Orchestra (Canada). Equally active in chamber music collaborations, her summers have taken her to festivals across the United States, Prague, Germany and Italy, including Eastern Music Festival, Prague International Piano Masterclasses and Schlern International Music Festival and Orfeo Chamber Music Festival in Italy. Her collaborations with some of the finest chamber groups and musicians in North America include Jeffrey Zeigler (of the Kronos Quartet), Brentano String Quartet, Philharmonic Quintet of New York, Miró String Quartet, Vega String Quartet, James Campbell, George Taylor and Antonio Lysy. She was an invited guest of the Obama Administration at the White House for an evening of Classical Music in 2009.

A native of Canada, Mayron is one of the youngest musicians to complete a Performer's Diploma in Piano from the Royal Conservatory of Toronto at age 16. While still a student, she was awarded the Millennium Prize for Russian Performing Arts, and she is a three-time recipient of The Female Doctoral Students Grant, a competition that encompasses all disciplines nationwide, awarded by the Government of Canada. Holding graduate degrees in both Piano Performance and Music Theory from Rice University, her impressive pedigree boasts distinguished teachers like John Perry, György Sebök, Robert Levin, Anton Kuerti and Marilyn Engle. Gaining recognition as a pedagogue herself, she has appeared around the world as a master class clinician, lecturer, judge and Visiting Professor.

She was recently added to Who's Who Among Professional Artists as well as Who's Who Among American Teachers & Educators, and she is an Honorary Member of the Tingshuset Music Society in Sweden along with prominent Swedish Artists like Martin Fröst and Christian Lindberg

Mayron is currently Artist Teacher of Piano and Associate Professor at the School of Music at the University of Maryland. She previously served as Head of Keyboard Studies at the University of Lethbridge and at the University of North Carolina at Chapel Hill.



MUS 260 – Composition Concert

Friday, April 13th, 2012 - 12:00 p.m., Studio 27

Allison Balcetis, alto saxophone

Roger Admiral, piano

Program:

- 1. Stumbling Blocks (the Unorganized Journey of an Amateur Composer) Jonathan Comeau
- 2. The Opium Room Otaviano Martins de Morais
- 3. Francis Harte (1976-2012), Second Oboist Heart Attack Trevor Horswill
- 4. ... Shall Sound Dalton Bryce Terhorst
- 5. Another Pointless Wrangling Virginia Wan
- 6. Paris in the Rain Melissa Paige Wilson
- 7. Run Home Pt. 3 Mathew Letersky
- 8. *Matins*, *Lauds*, *Zenith* for alto saxophone and electronics André Mestre (graduate composer)

Drawing its signs from different pragmatic contexts such as Sufi literature and the Liturgy of Hours, 'Matins, Lauds, Zenith' is a comment on dichotomies and an exploration of media and aesthetics through live electronics, biosignals and chamber music.

"As a shadow that stretched itself out at dawn, when the sun reached noon, I disappeared."

- Attar (The Dullard Sage, exerpt)

